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GO WORLD

MAY-JUNE 1979 NO.13





East meets west – Lojze Suc 4-dan of Yugoslavia meets nine year old Nishida Terumi, a strong 4-dan, in a friendship match played during the international tournament.

CONTENTS

Go World News	2
First World Amateur Go Championship	5
Schlemper v. Narumi	11
Schlemper v. K'ung	13
Kippe v. Parmenter	14
Yasunaga v. Suc	16
Special Game Commentary: 3rd Kisei Title, Game One	18
3rd Kisei Title, Stage One: 9-dan Final	27
Stage Two Final	30
Stage Three Final: Game One	33
Game Two	34
Game Three	36
Time is the Enemy: Akiyama Kenji	39
How to Improve at Fuseki (9)	40
Basic Fighting Techniques	43
Strange Fusekis — Past and Present	46
Good and Bad Style	47
Annals of Handicap Go: Sekiyama v. Miki (3)	49
Practical Tactics and Tesuji	54
Life and Death Page	55
New Joseki	58
Correcting the Mistake	59
List of Current Title-holders	61
Page from Go History: Meijin Inseki and Dosaku's Deathbed Request	62

Front cover: A print by Utagawa Kuniyoshi from the collection of William Pinckard, photograph by James McDonald. *Back cover:* A print, also by Kuniyoshi, from the Narita Collection, photograph by Nishi Kinya. Both prints feature the twelfth century warrior, Sato Tadanobu, a leading retainer of Minamoto Yoshitsune (1159–89). The prints depict a famous episode in which he is supposed to have quelled some attackers with a go board (the back cover shows Tadanobu crushing two attackers with the go board while wrestling with a third).

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Go World News

3rd Kisei Title — Shuko Triumphs Again

Fujisawa Shuko has once again demonstrated the strength of his attachment to the Kisei title. This year's challenger, Ishida Yoshio, fell victim to Shuko in the first of the three kadobans that he faced after Shuko took an early 3-1 lead. The fifth game was played on the 1st and 2nd March and although it was the closest game of the series, the defending champion emerged with a lead of 1½ points when the dust settled and thus secured the Kisei title for the third successive term. Shuko's victory is all the more notable in that he is the only member of his generation (he was born in 1925 in the Taisho period) currently holding a major title. Shuko can now rest on his laurels for another year, safely ensconced in his position at the top of the go world.

Kato Defends Judan Title

In the 17th Judan title match, the defender Kato Masao easily rebuffed the challenge of Hashimoto Shoji 9-dan of the Kansai Ki-in, dropping just one game in the best-of-five series. Kato thus created a new record by holding the title for four successive terms. This takes Kato's tally to nine titles and his next target is Sakata's record of five Judan titles.

Rin Challenges Kato Honinbo

The 34th Honinbo league ended in a tie between two former Honinbos, Rin Kaiho 9-dan and Ishida Yoshio Oza. In the playoff, held on the 17th

March, Rin defeated Ishida by 1½ points, thus earning the right to challenge Kato in the best-of-seven title match. This will be the second Honinbo title clash between the two, for in 1969 Kato, then a lowly 5-dan, won the Honinbo league and challenged Rin for the title. Rin had the best of that encounter, winning 4-2, but he should find Kato a much tougher opponent this time.

In the league Takemiya, Sakata and Kudo tied for next place with 4-3 scores, but Takemiya automatically retains his place by virtue of his higher rank in the league. Kudo and Sakata will therefore have to meet in a playoff to decide who drops out.

Late news. In the first game, played on the 24th and 25th May, Kato Honinbo defeated Rin by resignation.

4th Gosei League (as of 11th May)

	K	H	I	C	S	Score
Kudo	—	1		0		1-1
Hane	0	—		0		0-2
Ishida			—			
Cho	1	1		—		2-0
Sakata					—	

4th Gosei League

The Korean star Cho Chikun 8-dan has made the best start in the 4th Gosei league, with wins against Kudo and Hane. However, he still has some tough opposition to come, in the shape of Ishida and

34th Honinbo League

Rank	Name	I	T	R	K	K	S	T	S	Score	Place
1	Ishida	—	0	0	1	1	1	1	1	5-2	1
2	Takemiya	1	—	0	1	0	0	1	1	4-3	3
3	Rin	1	1	—	0	0	1	1	1	5-2	1
4	Kobayashi	0	0	1	—	1	0	0	1	3-4	—
5	Kudo	0	1	1	0	—	1	0	1	4-4	4
5	Sakata	0	1	0	1	0	—	1	1	4-4	4
5	Takagi	0	0	0	1	1	0	—	1	3-4	—
5	Sakai	0	0	0	0	0	0	0	—	0-7	—

Note: the players are ranked according to their results in the previous league.

4th Meijin League (as of 11th May)

Rank	Name	R	K	S	C	H	I	U	T	Y	Score
1	Rin	—	1	0	1			1	0	0	3—3
2	Kato	0	—	0		1	1		1		3—2
3	Sakata	1	1	—				0		0	2—2
4	Cho	0			—	0	1	0		1	2—3
5	Hashimoto		0		1	—	1	1	0		3—2
6	Ishida		0		0	0	—			1	1—3
7	Ushinohama	0		1	1	0		—	0		2—3
7	Takemiya	1	0			1		1	—	1	4—1
7	Yamashiro	1		1	0		0		0	—	2—3

Note: the players are ranked according to their results in the previous league.

Sakata, before he can think of challenging the title-holder, Otake Meijin.

Takemiya Leads 4th Meijin League

This year's Meijin league is unusually interesting, with the perennial favourites well out of it, at least temporarily, and a strong possibility that we will see a new face as the Meijin challenger. The crucial point came in a fifth round game played on the 10th May between the joint leaders Hashimoto Utarō 9-dan of the Kansai Ki-in and Takemiya Masaki 9-dan, a former Honinbo making his first appearance in the Meijin league. After a good start of three straight wins, Takemiya had suffered a painful loss to Kato Masao in the fourth round, but he took the lead again by defeating Hashimoto with his favourite large moyo strategy.

In a way the current league is more newsworthy for the losers than for the winners. Two former Meijins, Rin and Ishida, have made abysmal starts with three losses already debited against them. The newcomer Yamashiro 6-dan is partly to blame, for he followed up his victory over Sakata with another upset victory, this time over Rin. Yamashiro now has an excellent chance of keeping his place in the league.

Ogawa Tomoko Wins Women's Championship

Ogawa Tomoko 4-dan defeated her arch-rival Kobayashi Chizu 5-dan in the 25th Women's Honinbo Championship with two straight wins on the 11th and the 18th April this year. This is Ogawa's first title and gave her her revenge for her 1—2 defeat by Kobayashi in the same title last year.



Nagahara 6-dan

European Instruction Tours

1979 is proving to be a big year for international go activity by the Nihon Ki-in. Following the great success of the world amateur championship, the Ki-in pushed ahead with another long-awaited project, extended instruction tours by professional players.

Nagahara Yoshiaki 6-dan, well-known to westerners through his English language go books, has already begun a three-month tour of Europe. He left Japan on the 6th May and after spending the rest of May in Holland, moves on to Paris, West Germany, Austria, Czechoslovakia, Yugoslavia and Italy, concluding his tour by attending the European Go Congress in Königswinter from the 20th July to the 5th August. Mr. Nagahara is very enthusiastic about spreading go in the west and has a reputation as an effective and inspiring teacher.

Another European tour, from the 3rd July

to the 30th August, is being made by Yoshida Yoichi 4-dan. Mr. Yoshida, who toured eastern Europe in 1976, will visit London and Hamburg in addition to attending the European Go Congress.

Brian Castledine

It is with the greatest regret that we have to announce the death of Brian Castledine, President of the British Go Association, on February 28th. He had gone for a walk on the cliffs near his home in Brighton on the south coast of England when it appears that part of the cliff collapsed beneath him.

Having learnt go at school, Brian had been playing almost as long as anyone in Britain; he was 3-dan and the runner-up to Matthew Macfadyen in the 1978 British National Championship. He will probably be best known to go players outside Britain for his excellent work in the organization of the 1976 European Go Congress in Cambridge, but he made an immediate impression everywhere with his dry wit and friendly nature. He had a big hand in writing many of the go songs of the BGA which have appeared as far away as the Dutch and American Go Journals.

The BGA has lost a young, keen and effective organizer, and many of us have lost a very good friend.

Brian Chandler

23rd European Go Congress

The 1979 European Go Congress is being held at Königswinter near Bonn from the 25th July to the 5th August. The venue is the Jugendhof Rheinland (Rhineland Youth Centre) which is situated on the slopes of the scenic Seven Mountains facing Bonn across the Rhine. In addition to the European Championship and the other regular tournaments, there will be a European Ladies Championship if there are enough entries. The program includes professional instruction and various lectures and also a seminar on the scientific theory of go (the last is scheduled for the 27th to the 29th July and is being organised by Prof. Klaus Heine, whose address is Kleiststr. 67, 294 Wilhelmshaven, F. R. Germany).

On the lighter side, there are a number of excursions planned, for example, a boat trip on the Rhine and a wine-tasting expedition to the River Ahr valley. The period of the congress also coincides with the famous Bonner Sommer, an artistic festival staged by the city of Bonn.

Contact address:

Organising Committee, 23. Europaischer Go-Kongress,
c/o Gottfried Schippers
Riemenschneiderstr. 2
D-5300 Bonn 2, F. R. Germany

2nd International German Team Championship

The above championship, open to all groups and countries, is being held from Friday the 5th October (starting time 6 p.m.) to Sunday the 7th October (finishing at 3.30 p.m.). The championship is for four man teams and will be played over four rounds by the Swiss system. The placings will be determined by the points (maximum 16) obtained by each team. There are three sections:

A. Teams with members 3-dan and up (even games, 5 points komi)

B. Teams with dan and kyu players (even games, 5 points komi)

C. Handicap tournament (maximum handicap 9 stones), children and beginners welcome

The tournament was a great success when inaugurated last year and eight teams entered the top division. There are no geographical or other restrictions on the composition of the teams (entrants last year included, for example, teams from London, the Dusseldorf Japanese Club, Niedersachs etc.).

The venue is: Europahaus e.V., D-5439 Bad Marienberg, Westerwald.

The closing date for applications is the 15th August. The entry fee is DM 12 per player and if requiring accommodation an advance of DM 30 should be included (the balance for accommodation is DM 48, bringing the total cost of the tournament to DM 90).

The contact address is:

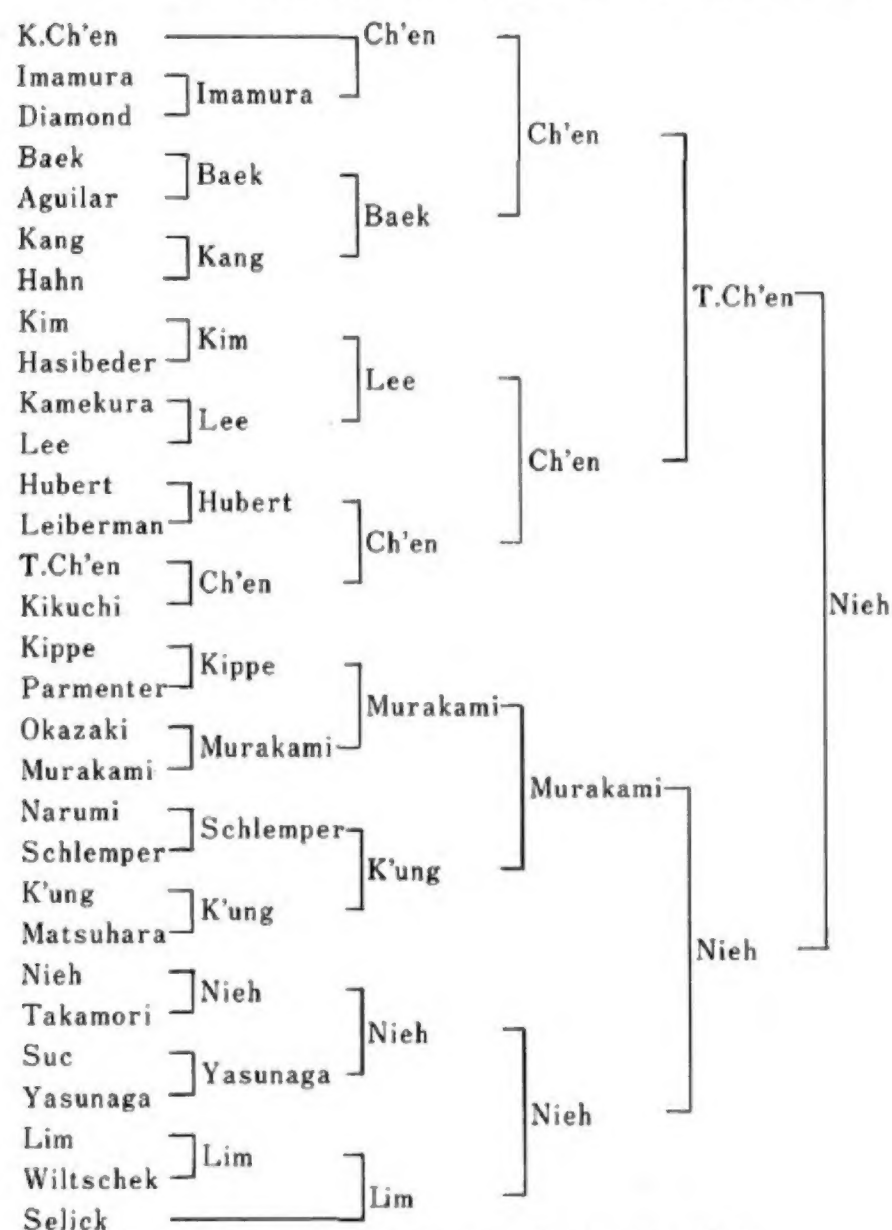
Helmut Heidrich
Am Rittersberg 42
4000 Dusseldorf 13
F. R. Germany
Tel. 0211 707027 (private)
0211 8263463 (office)
Konto 9677113 West LB Dusseldorf

First Scandinavian Championship

At Easter this year the First Scandinavian Championship was held at the Copenhagen Go Club. The tournament was won by Georg Frotzler 3-dan of the Lund Go Club. Frotzler is a native

Continued on page 26

First World Amateur Go Championship



Chinese players dominate championship

Thirty of the world's top amateur go players gathered at the Nihon Ki-in in Tokyo to participate in the First World Amateur Go Championship, held from the 13th to the 17th March this year. As the chart shows, the tournament was a resounding



Representing the competitors, Helmut Hasibeder of Austria reads the pledge of fair play to Tajitsu Wataru, Tournament Director, at a reception held on the eve of the tournament. This reception was also attended by former Prime Minister Fukuda Takeo.



1979 World Amateur Champion
Nieh Wei-p'ing of China

success for the team from the People's Republic of China. No one was surprised to see Nieh Wei-p'ing end up in first place, but it came as quite a shock to the host country when only one Japanese player got as far as the quarter-finals. The Japanese team suffered a painful blow when the luck of the draw matched the Japanese favourite, Kikuchi Yasuro, against the number two Chinese player, Ch'en Tsu-te, in the very first round. Only the success of Murakami in squeezing into the semi-finals with a half-point win helped redeem the honour of the Japanese. As expected, representatives from the newer go-playing countries were not yet a match for their Oriental opponents, though there were some valiant performances in early rounds.

After some additional games to eliminate ties, the top eight place-getters were as follows:

- 1st: Nieh Wei-p'ing (China)
- 2nd: Ch'en Tsu-te (China)
- 3rd: Ch'en Chai-jui (China)
- 4th: Murakami Bunsho (Japan)
- 5th: K'ung Shang-ming (China)
- 6th: Lee Yong Ho (Republic of Korea)
- 7th: Lee Sun Kun (ROK)
- 8th: Baek Kang Mean (ROK)

(Continued on page 10)



Otake Meijin, Chief Referee, speaking at the Opening Ceremony held before the start of the first round on the 13th. Otake showed a keen interest in the progress of the tournament and was very generous with his time in conducting game post-mortems. (Seated to the right of Otake are Tajitsu Wataru, President of the Nihon Ki-in, Asada Shizuo, President of Japan Air Lines, and Sakata Eio 9-dan, Chairman of the Board of Directors of the Nihon Ki-in.)



The tournament gets under way.

First Round Casualties



Daniel Leiberman of Argentina losing to Jerome Hubert of France



Horst Kippe of West Germany gains a berth in the second round at the expense of Graeme Parmenter of New Zealand. Horst combined the tournament with his honeymoon.



Imamura Fumiaki, 1978 Nihon Ki-in Amateur champion, proves more than a match for Jon Diamond of Britain



The big surprise of the first round: Ronald Schlemper of Holland gains a magnificent victory over Narumi Naoshi, 1977 Nihon Ki-in Amateur Champion, but —



Ronald succumbs to a formidable opponent, K'ung Shang-ming, in the second round.



Ch'en Tsu-te meets Nieh Wei-p'ing in an all-Chinese final.

The participants were unanimous in their praise of the excellent organisation of the tournament. It received wide publicity in the Japanese media and all the players were constantly sought after for interviews. One of the favourites with the press was Daniel Leiberman of Argentina, who at fourteen was the youngest competitor. The sight of Daniel relating the story of his go career in Spanish to Fernando Aguilar, who then relayed it in English to James Davies, who then put it into Japanese for the reporter, somehow seemed to epitomise the international atmosphere of the tournament.

Another star with the press was Ronald Schlemper of Holland who pulled off the major upset of the tournament by beating the 1977 Nihon Ki-in Amateur Champion Narumi Naoshi. After this feat Ronald had to spend much of his time in interviews denying that he had any ambition to become a professional.

Contestants unfortunate enough to be eliminated in early rounds were kept busy with friendship matches with teams of Japanese amateurs and also received the benefit of teaching games with Nihon Ki-in professionals.

The tournament also provided an ideal opportunity for fostering closer contact between go-playing countries and it even resulted in two diplomatic breakthroughs. The first came in the tournament itself when players from the People's Republic of China met players from the Republic of Korea, apparently the first sporting contact of any kind between the two countries. The second breakthrough was a by-product of the tournament.

The Korean team captain, Hwang Yong Joo, an amiable gentleman who earned the immediate goodwill of all who met him, invited the whole European team to make an all-expenses-paid trip to Seoul to visit the Korean Go Association after the tournament ended. A visa problem emerged in the case of Lojze Suc, since Yugoslavia and the Republic of Korea do not have diplomatic relations, but go proved its worth as an international passport and Suc became the first Yugoslav to visit the Republic of Korea since the 2nd World War.

In addition to making new contacts, the tournament also served to revive old friendships. Helmut Wiltschek of Austria lived in Tokyo for an extended period to study go in the 1960's and his wife used to be an employee of the Nihon Ki-in. Richard Dolen, the North American team captain, is an old Japan hand and he made a speech on behalf of the contestants at the closing ceremony. The tournament was also attended by another Japanophile of long standing, John Williams, president for many years of the Canadian Go Association.

Regardless of individual results, the First World Amateur Go Tournament should prove to be a major milestone in the history of international go.

The 2nd World Amateur Go Championship, again sponsored by the Nihon Ki-in and Japan Air Lines, will be held at the Nihon Ki-in in Tokyo from the 25th to the 29th March, 1980. The scope of the tournament will be extended to include 32 players from 20 countries.



An enthusiastic toast at the farewell party. In the foreground, right to left, are James Kerwin, professional 1-dan, Helmut Wiltschek and Helmut Hasi-beder of Austria, Shigeo Matsuhara of the U.S., with Daniel Leiberman in front of him, and on the extreme left the Chinese team captain Hu Ch'ang-jung.

Round One Schlemper v. Narumi

Inevitably in this kind of tournament, given the wide range in the strength of the participants, there are quite a few mismatches in the early rounds. At first sight this game might have seemed a typical example, with Ronald Schlemper of Holland, modestly described in the program as a 4-dan, up against the veteran Japanese amateur player Narumi Naoshi, winner of the 1977 Nihon Ki-in Amateur Championship. However, appearances proved to be deceptive.

White: Narumi Naoshi 6-dan

Black: Ronald Schlemper 4-dan

komi: 5½; time: 3 hours each

date: 13th March, 1979

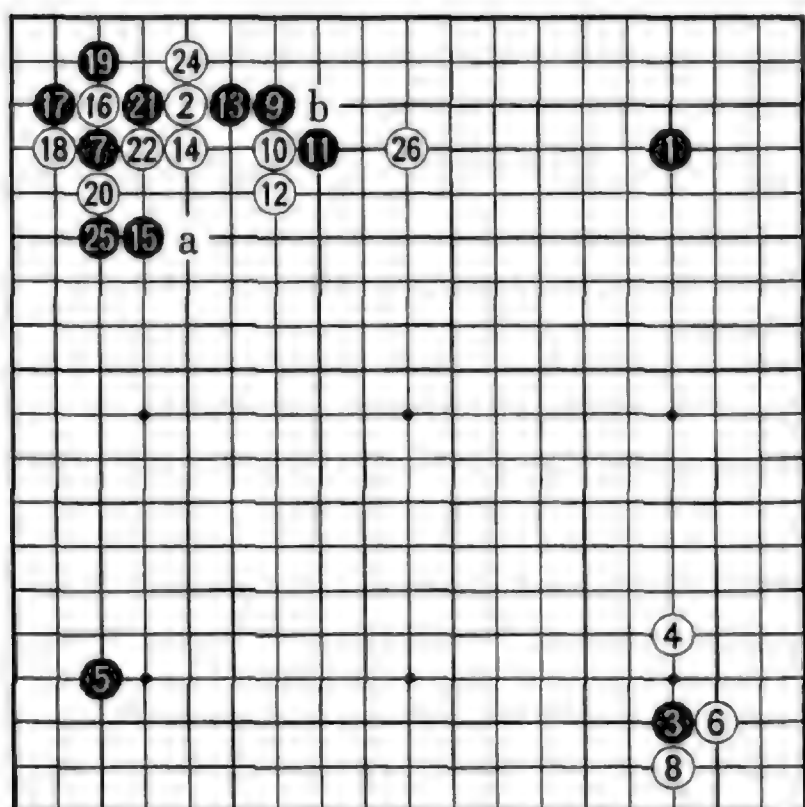


Figure 1 (1 – 26)
23: connects

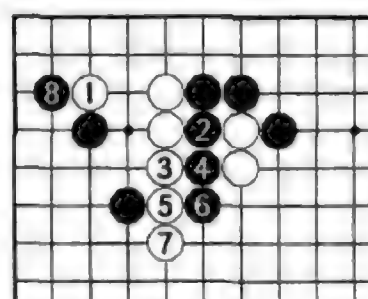
Figure 1 (1 – 26)

White 16. More or less a trick move – the joseki calls for White ‘a’. However, Black docilely answers at 17, permitting White 18 to 24. Instead of 17, Black should push through with 2 to 6 in Dia. 1, building thickness, then hane at 8. This sequence appeared recently in a professional game. If White 3 at 4, Black of course counters by cutting at 3.

White 26. Aggressive but dubious – cutting at ‘b’ in order to settle the white group would be safer.

Figure 2 (27 – 78)

White 30 is also questionable – White should leave open the option of connecting at 31 as this would give him potential threats on the left side.



Dia. 1

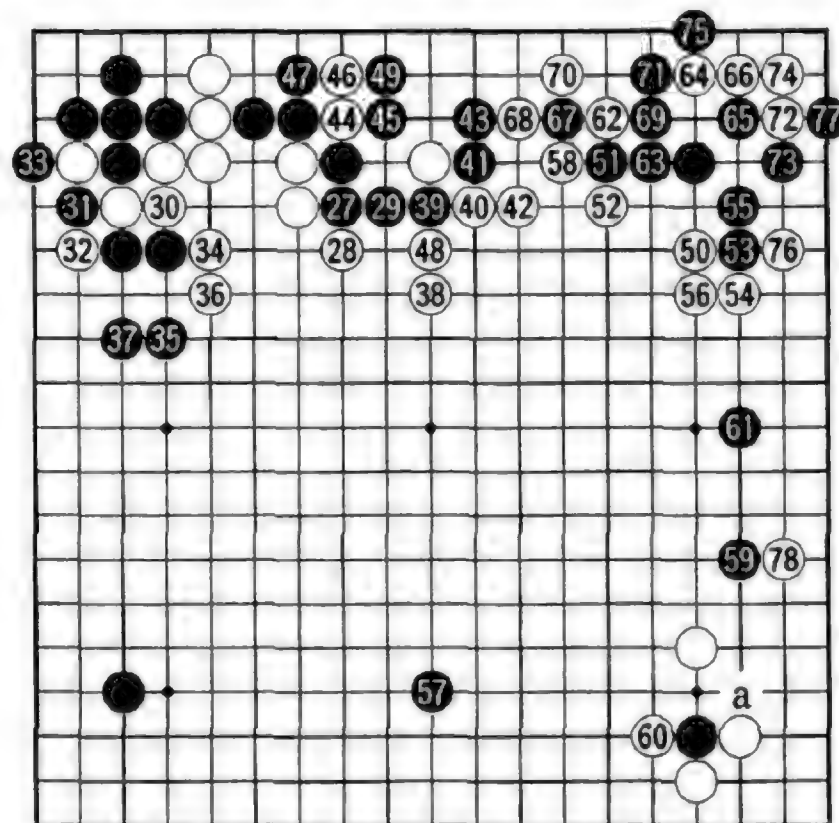


Figure 2 (27 – 78)

White gains thickness with 32 to 36, but Black’s profit is not inconsiderable.

White 38. Played to set up the squeeze with 40 to 48, but this has the drawback of letting Black settle his group. A more interesting approach would be simply to play at 62. With his group to the left still unsettled, this would place a greater psychological burden on Black.

Black 57. The position is clearly unfavourable for White. He will have to make very good use indeed of his thickness to compensate for all the profit he has allowed Black at the top.

Black 59, 61. Black should first create some aji, that is, complicate the position, by making a hane at ‘a’.

Black 63. Defending the corner with Black 64 would be simpler. Playing directly at 69, omitting the cut at 67, would also be preferable. However, Black increases his profit in the sequence to 77, though he will have to take the corner white stones off the board.

White 78. This move epitomises Narumi’s aggressive style. Black 59 – 61 is Black’s only vulnerable position on the board.

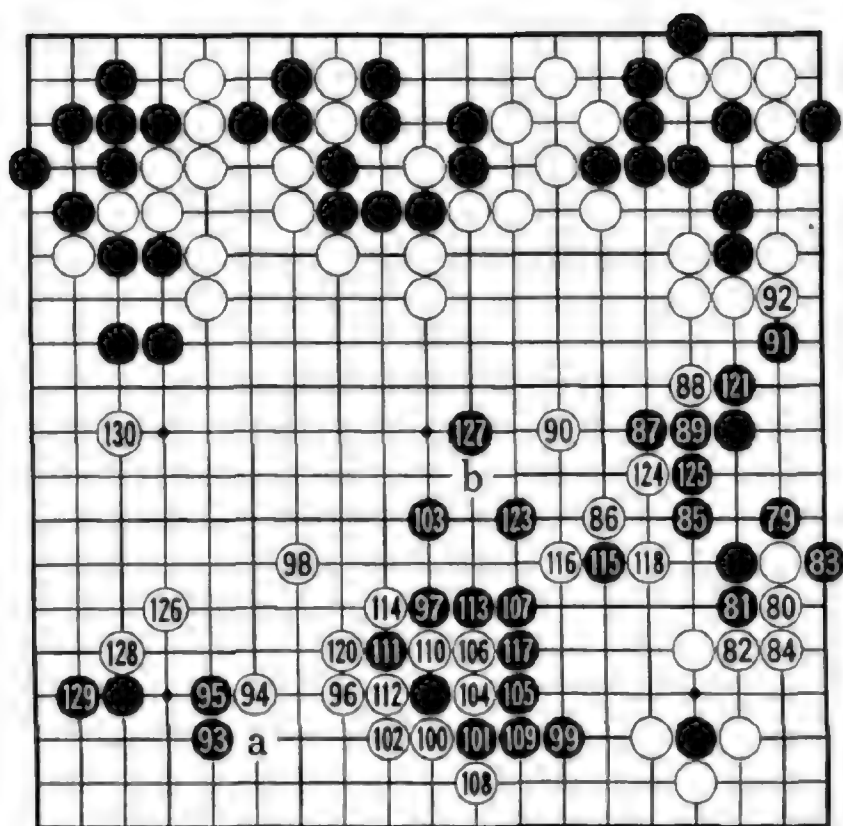


Figure 3 (79 – 130)
119: captures; 122: at 110

Figure 3 (79 – 130)

Black 79 is a little passive – counterattacking with 1 in Dia. 2 seems preferable. Black would have no trouble settling his group after the sequence to 7.

Black 93. Black 'a' is preferable, as 93 just sets up the combination of 94 and 96.

White 104. White misses an important chance. Although 104 sets up a good atari at 108, Black skilfully settles his group by squeezing with 111 and 113, followed by the contact play at 115. Instead of 104 –

Dia. 3. White should make a probe at 1. If Black 'a', White can continue his attack on the whole group with the hane at 'b', while also aiming at attacking the group on the side with 'c'.

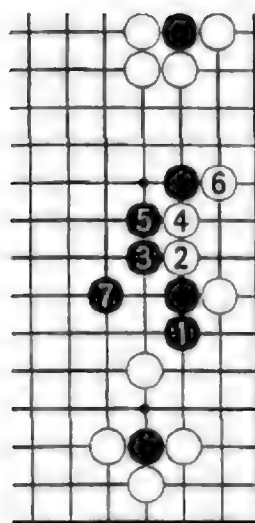
Dia. 4. White 1 is the vital point for attacking the eye-shape of this group, though at this stage Black can extricate himself with the sequence to 18. The aim of White 1 in Dia. 3 is to build central thickness through attacking Black in the hope that White 1 in Dia. 4 would become feasible.

Engineering a double attack on the two weak black groups is the only way White could hope to catch up. When Black defends with 123, this possibility vanishes.

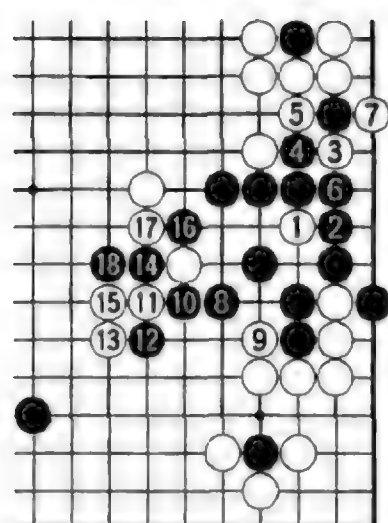
White 126. White has given up hope of killing the black group, but he might as well keep on attacking with White 'b'. When Black reinforces with 127, all his worries are over.

Figure 4 (131 – 202)

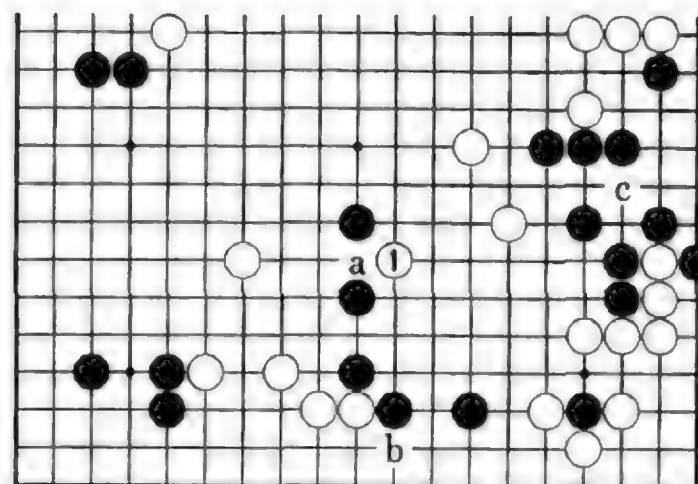
Black 31, 33. The deciding punch. White can-



Dia. 2



Dia. 4



Dia. 3

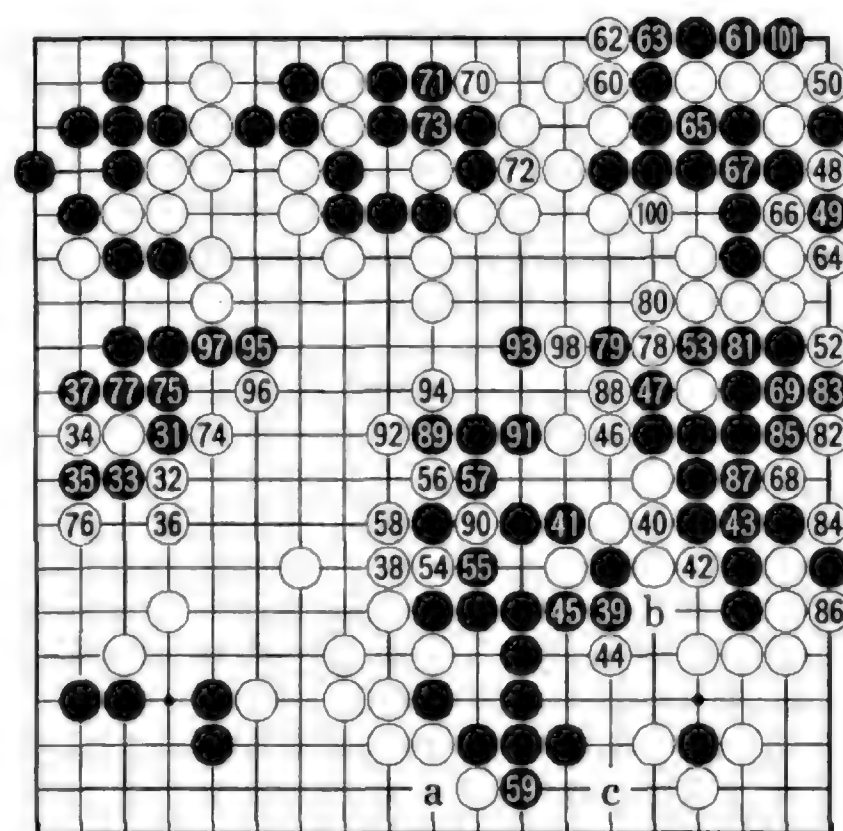


Figure 4 (131 – 202)

51: at 48; 99: ko (below 56); 102: ko

not save his two stones.

Black 39 is a smart answer to White 38. Black is assured of one eye with 41, so even if White defends at 'a', the aji of Black 'b' and 'c' means that Black has no need to worry.

Figure 5 (203 – 297)

There is a Japanese proverb 'softness overcomes

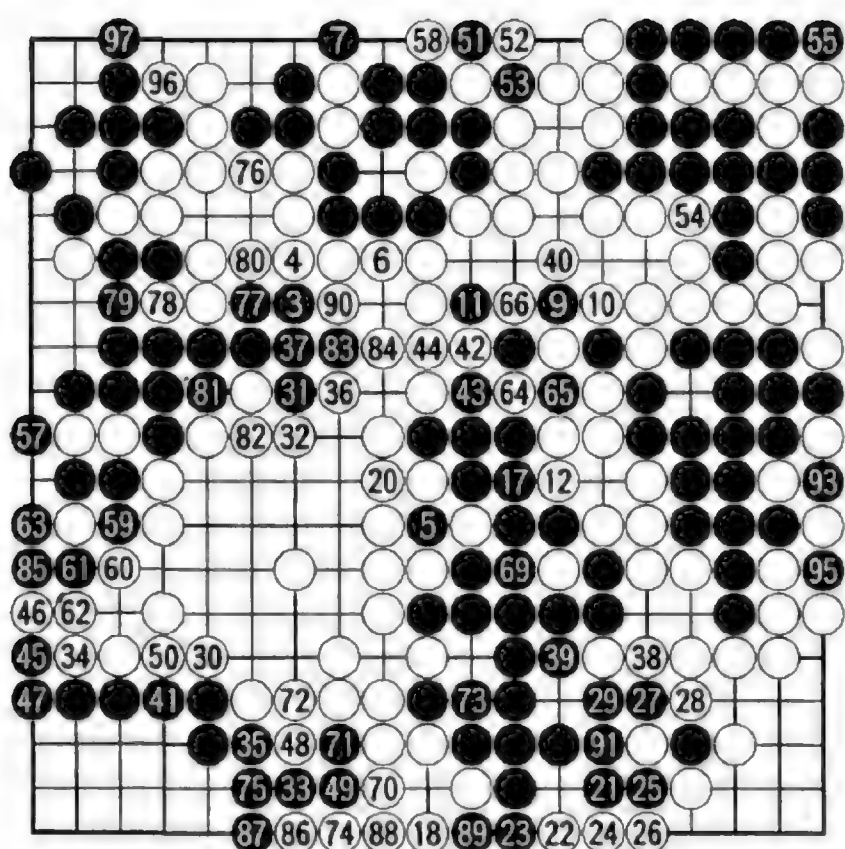


Figure 5 (203 - 297)

8: ko; 13: ko; 14: throws in below 7; 15: captures; 16, 19, 56: ko; 67: at 64; 68: ko (right of 5); 92: connects; 94: at 5; after 97 both sides connect the kos

hardness'. This game is a good example. From the start Black seems to be submitting passively to White's aggressive strategy but in the process he steadily piled up the points and built himself an unbeatable lead. Black's flexible play took shrewd advantage of White's over-confidence in his fighting prowess.

Black wins by 6½ points.

Round Two Schlemper v. K'ung

In the second round Ronald was faced with a tough opponent: K'ung Shang-ming, the 1978 Chinese women's champion and quite possibly the top woman player in the world. Moreover, after his dark horse victory over Narumi, there would be no chance of catching her off guard.

White: Ronald Schlemper 4-dan

Black: K'ung Shang-ming

date: 14th March, 1979

Figure 1 (1 - 51)

White 16. Following joseki by playing at 'a' would give a more leisurely game.

Black 17 aims to get life quickly, a common-sense strategy when White's pincer at 16 is backed up by a white stone in the bottom left corner. The moves to 27 are a standard joseki.

White 28. Probably the losing move - White is trying to do too much too quickly. Expecting

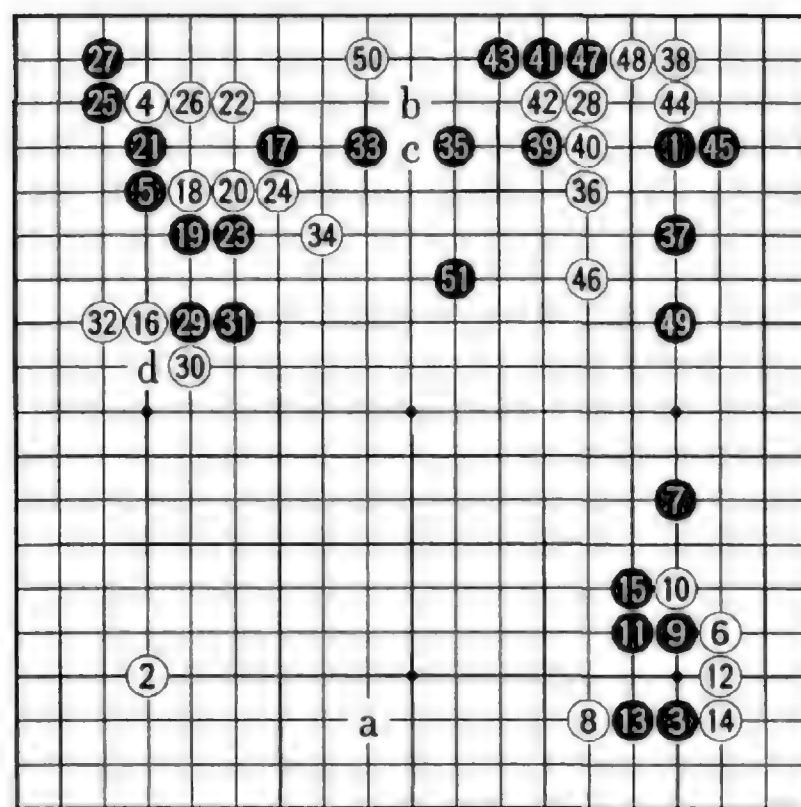


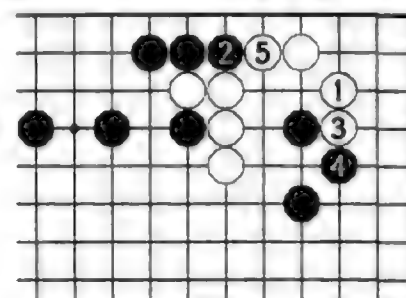
Figure 1 (1 - 51)

Black to answer docilely at 37, thus permitting White to extend to 35, is being rather optimistic. White should follow joseki by extending to 'b' or 'c'.

Black 29 and 31 are a good combination which punishes White for diverging from joseki. This makes miai of cutting at 'd' and Black 33, so White immediately comes under severe pressure. He has to look after two weak groups to Black's one.

White 44 is a bad move: White gets bad shape and a heavy group when Black crawls at the vital point of 47. Instead of 44, White should play at 1 in Dia. 1. If then Black 2, White gets a much better position with 3 and 5 and becomes immune to attack.

Black 51 is the vital point for attack and defence - the game is developing nicely for Black.



Dia. 1

Figure 2 (52 - 100) (next page)

White 64, 68. White is flat out making two eyes after Black takes away his base with 63.

White 70 is a tesuji, but connecting at 71 is a puzzling answer. Living in the corner with Black 71 at 75, White 73, Black 72 seems to be good enough. Black 71 lets White take away her eye-space with 72.

White 74. White misses out on some points here,

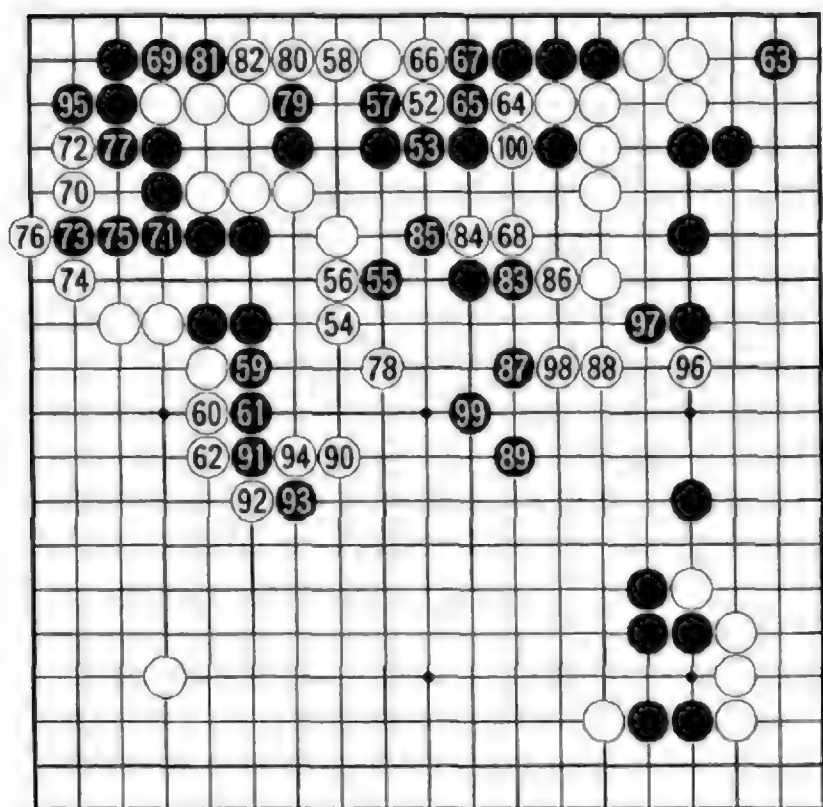
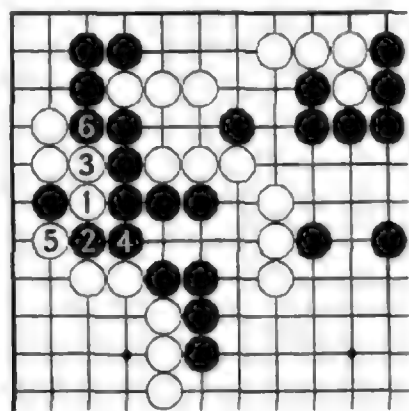


Figure 2 (52 - 100)

as the tesuji of 1 in Dia. 2 is possible. The sequence to 6 makes quite a difference to the corner.

The fight between the two weak white groups and the one weak black group continues. Making a diversionary attack at 96 in the middle of this fight is unreasonable, for White's group here is too weak. Even after 100 White is not yet assured of life.



Dia. 2

Figure 3 (101 - 159)

Black 1 is a sharp move. White has no alternative to dodging the attack with 2, but capturing two stones with 3 to 7 is a decisive blow.

White 22. White 'a' would be better for making eye-shape.

When Black completes a large territory at the bottom in the course of attacking White's large group, the position becomes hopeless for White. However, he was outplayed from the start in this game - the difference in strength was just too great.

White resigns after Black 159.

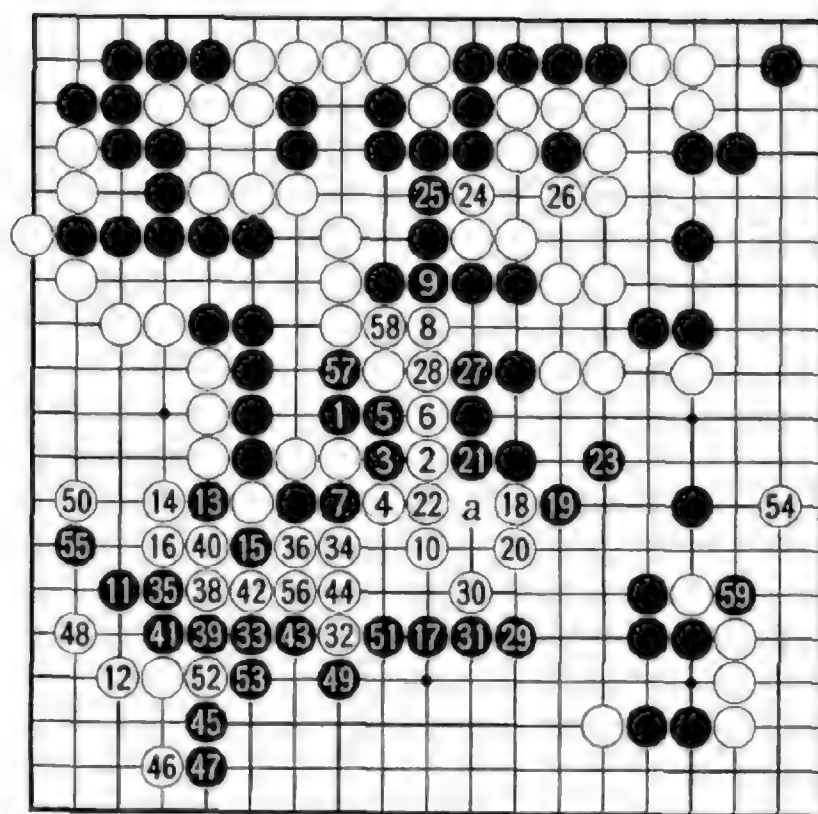


Figure 3 (101 - 159)

37: connects

Round One Kippe v. Parmenter

This is a first round clash between the northern and southern hemispheres. Horst Kippe (age 36) is the 1978 German champion and has been playing go for sixteen years. His opponent, Graeme Parmenter (age 25), is the 1978 New Zealand champion but is a relatively new convert to the game, with a playing career of just four years. Despite the difference in experience and strength, Parmenter made quite a good showing.

White: Horst Kippe 4-dan (F. R. Germany)

Black: Graeme Parmenter 1-dan (New Zealand)

date: 13th March, 1979

Figure 1 (1 - 50)

White 8 is a mistake in direction. Once having

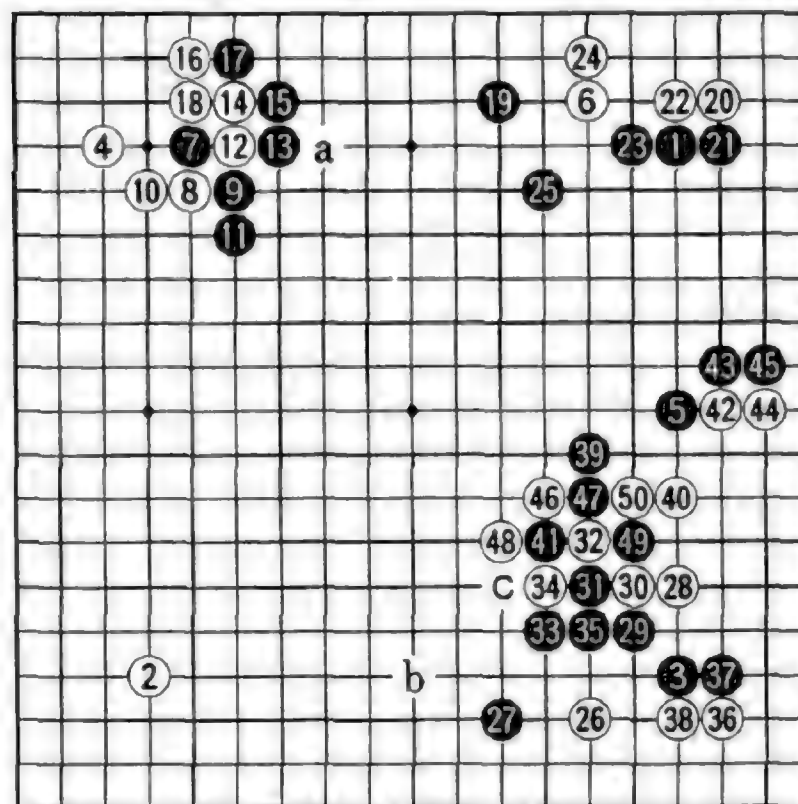


Figure 1 (1 - 50)

played 6, White should make a pincer at 'a'.

Black 19. This pincer works very well with Black's thickness on the left.

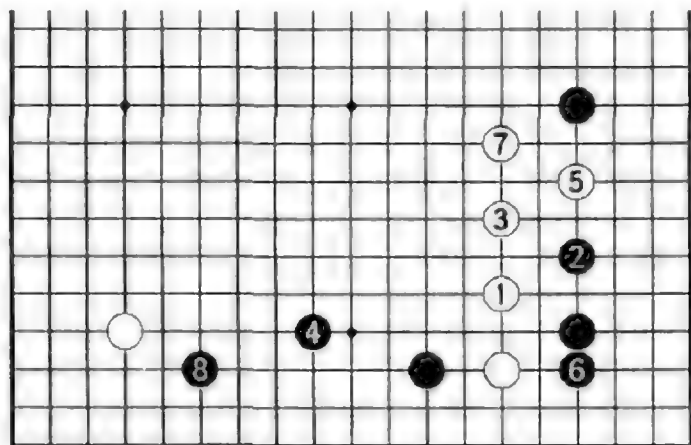
White 26. White 'b' is also possible.

Black 27. Black could also build up his moyo with 35.

White 28. Obviously White cannot repeat the joseki at the top, but all the same 28 is a little unreasonable, as it just invites Black to make a splitting attack. Shirae 6-dan suggested the sequence in Dia. 1. The continuation to 8 is natural. If Black 4 at 5, White can make a pincer at 4.

White 36. White is placing too much emphasis on profit. He should defend his weak group with White 50, letting Black take the corner with 37. When Black attacks at the vital point of 39, White is in trouble. Parmenter's play so far is considerably above 1-dan level.

Black 41. Iwamoto 9-dan recommends attacking with Black 'c', White 41, Black 48. This would put White under severe pressure due to his shortage of liberties, whereas the sequence in the game gives White the chance to set up a ko.



Dia. 1

Figure 2 (51 – 122)

Black 53. Black should dissolve the ko with 59. Even if White captured at 53, his group would still be unsettled, so Black would be able to continue his attack.

White has too many ko threats, so Black decides to capture at 59. Even though Black has made some small mistakes, this result is highly favourable for him.

White 60 should be at 64, since Black is given the chance to take additional profit with 61 to 65. However, playing this sequence immediately is a mistake: the life or death of a group is not involved, so this should be left for the endgame. Instead, Black should build up his centre moyo by playing 61 at 68. The successive moves of 66 and 68 make a big improvement in White's position, though Black is still ahead.

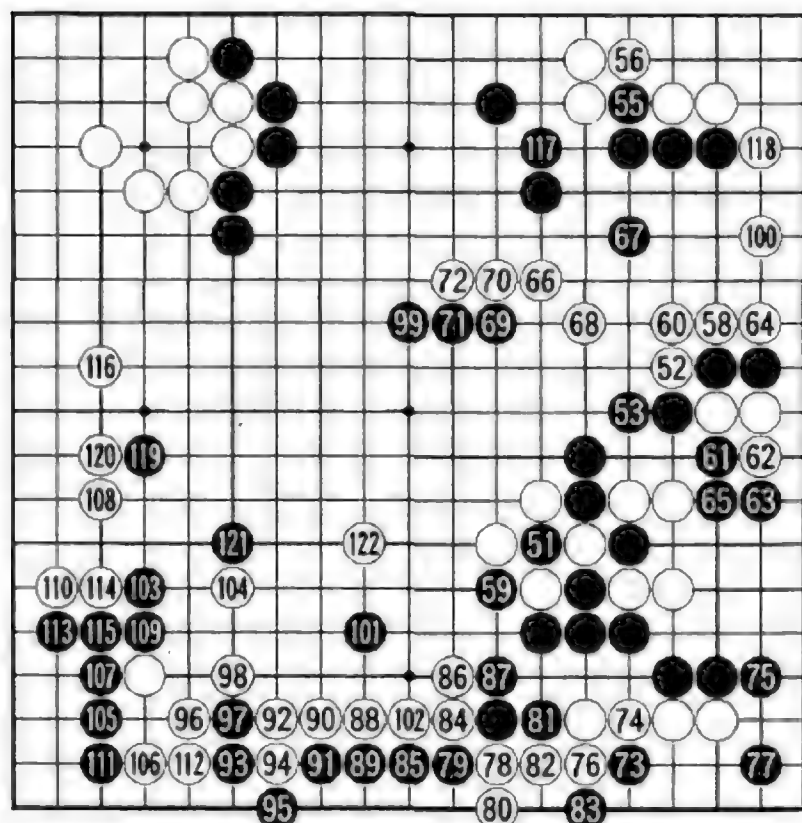
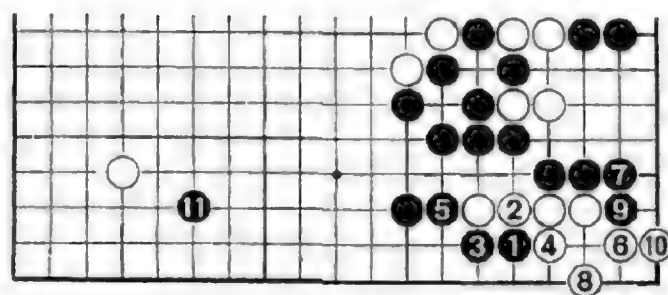


Figure 2 (51 – 122)

ko: 54, 57



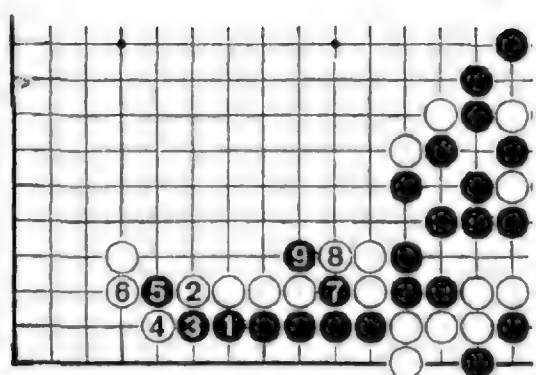
Dia. 2

Black 69 and 71 are bad moves since provoking White 70 and 72 weakens Black's group at the top. Black should omit these moves and make the placement at 73 immediately.

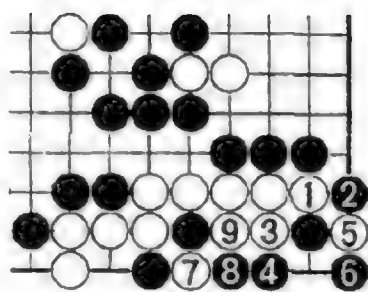
Black 73 is a tesuji, but 75 and 77 are the wrong continuation, for it is wildly optimistic to expect to kill the corner group. The standard sequence, worth remembering as it often comes up in actual play, is shown in Dia. 2. Black takes profit while forcing White to eke out life in gote (9 would usually be held in reserve as a ko threat). This would give Black an excellent move at 11 (or one line higher) for building up a moyo at the bottom.

Black plays 83 in order to prevent White from getting two eyes, but this attack is doomed to failure because of the cutting point at 84. Perhaps Black overlooked White's sente move at 86 which sets up the pressing move at 88. Black persists in his futile attempt to kill White, but when he jumps to 93, White promptly finishes him off with 94 and 96.

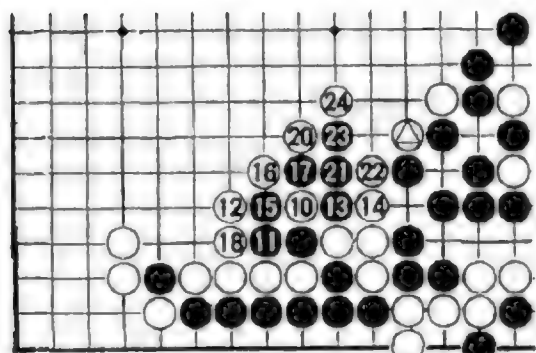
According to Shirae 6-dan, the position would have been more difficult if Black had played 93 at 94, though White would still have won the fight. Shirae offers the sequence to 24 in Dias. 3 and 4 (next page), in which White $\triangle$ turns out to be



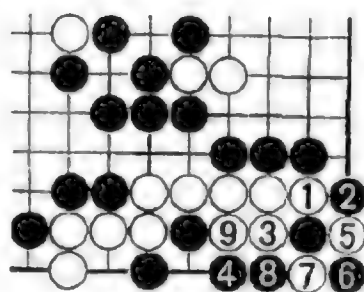
Dia. 3



Dia. 5



Dia. 4 19: connects



Dia. 6

in just the right place for the ladder.

Shirae also pointed out that Black 83 did not really reduce White to one eye in the corner. Dias. 5 and 6 show that White can live with 1 and 3 whatever Black does.

The game is over once Black suffers the setback at the bottom. However, considering the difference in rank, Parmenter should be commended for doing so well in the fuseki and early middle game.

Black resigns after White 122.

Round One

Yasunaga v. Suc

This game is clearly a mismatch but that does not stop it from being an entertaining and lively encounter. Lojze Suc (age 27), the Yugoslav representative, has been playing go for six years and is a 4-dan. His opponent, with sixty-eight years of playing experience under his belt, is Yasunaga Hajime 7-dan, at seventy-seven years of age the grand old man of amateur go in Japan and almost as well known as the professional title-holders. In strength Yasunaga is close to the top professional level and several years ago managed to beat Rin, then Meijin, on black but giving no komi. He is notorious for his wiliness in handicap games and regularly gives amateurs larger handicaps than they take against professionals. In his heyday he used to give low-ranked professionals two-stone handicaps and win. The elimination tournament for this championship was the first official tournament he has ever entered.

White: Lojze Suc 4-dan (Yugoslavia)

Black: Yasunaga Hajime 7-dan (Japan)

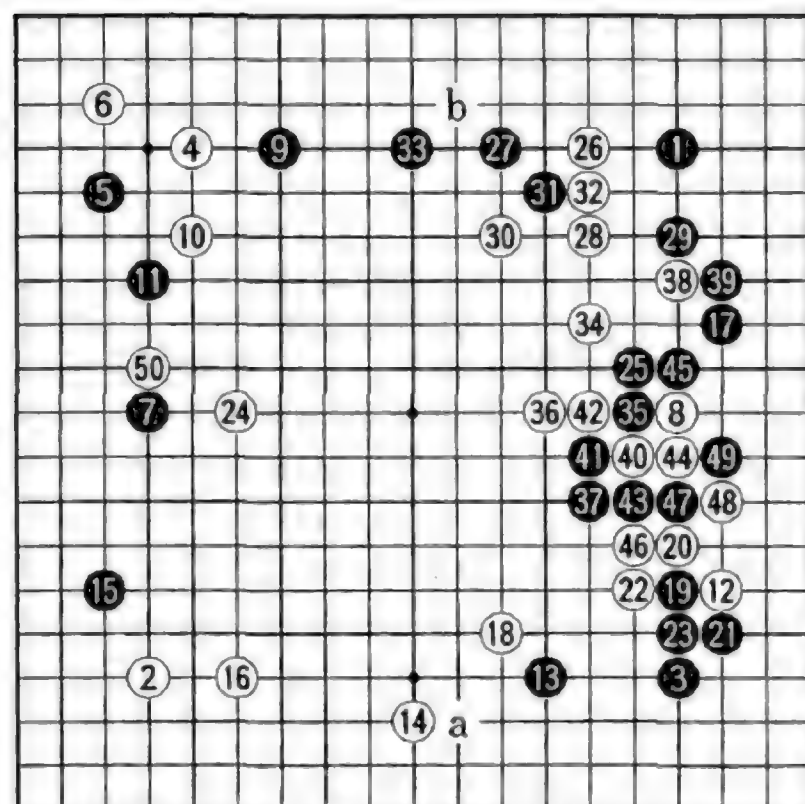


Figure 1 (1 – 50)

Figure 1 (1 – 50)

Black 5 is unorthodox, as permitting White 6 is condemned by the joseki authorities. However, Yasunaga is known for his dislike of the conventional. This can also be seen in his corner enclosure at 13.

White 14 is slack – White should attack more forcefully with 'a'. White 18 is also a wishy-washy move – White should play 'b' at the top in order to attack Black 9.

White 24. Dreaming of a large moyo in the centre, but perhaps a little too visionary. White must connect at 46 in order to make his move at 14 meaningful.

White 26. The correct move at the top is White 'b', as White 26 just gives White a nice pincer at 27. Black secures territory with 29 to 33, while White is forced to play on dame or valueless points.

White 36. This attempt to build up White's centre moyo is also over-optimistic. Defending at 46 is essential. When Black attacks White's group with 37, White cuts off the attacking stone by sheer brute force with 40 and 42. This manoeuvre looks most unreasonable, but White 50 shows that Suc was reading fairly deeply here.

Figure 2 (51 – 100)

The aim of White's moves on the left side is to create ko threats for the fight that is coming up on the right with 60 to 64. The drawback of this ko fight is that it simplifies the overall position, which helps Black since he is already ahead. Iwamoto 9-dan suggested playing 50 in Figure 1 at 60, then pressing at 'a' to seal Black off from the centre.

White 70. White misses his only chance to win the ko. Black of course ignores White 72 as captur-

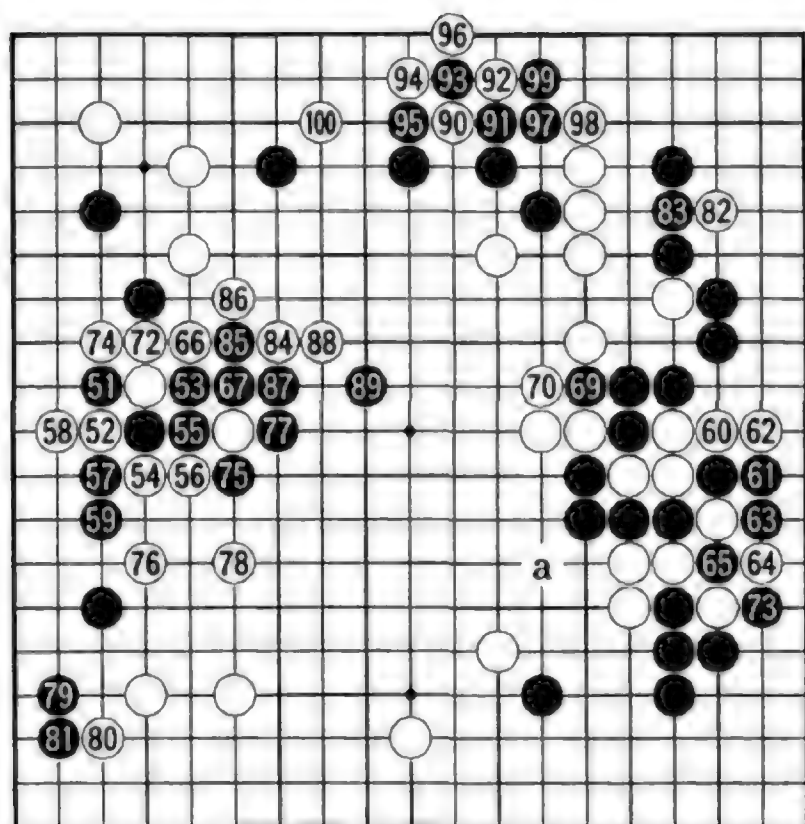


Figure 2 (51 - 100)

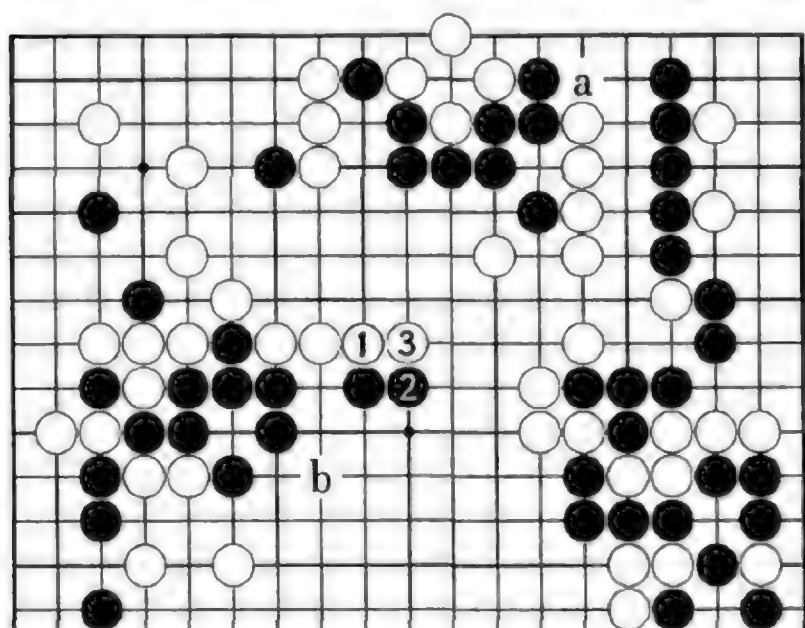
ing with 73 puts him way ahead in territory. The game is really lost now, but it is worth looking at the valiant effort Suc makes to try and land a blow on his opponent.

When Black makes a ponnuki in the centre, then lives in the bottom left corner with 79 and 81, White's only remaining hope is to try and set up a splitting attack on Black's centre group and his group at the top. White's decisive challenge comes with the peep at 90.

Figure 3 (101 - 150)

Black is virtually alive after 1, though White still has the threat of blocking at 'a', with the aim of reducing Black to one large eye here or at least of getting a ko. There is no point in playing 'a' just yet, however, as Black still has scope for making another eye in the centre.

White 8 looks severe, but according to Iwamoto this throws away White's last slim chance of making a game of it. Instead White should just push



Dia. 1

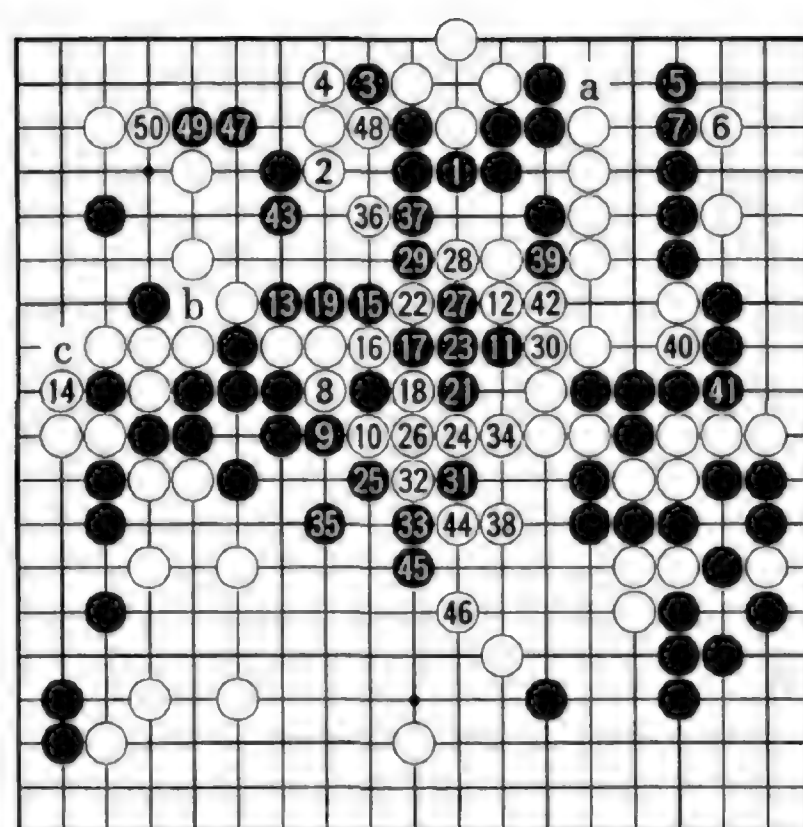


Figure 3 (101 - 150)

20: connects

up with 1 and 3 in Dia. 1, making miai of 'a' and 'b'. This would at least give White an outside chance of doing something, whereas the sequence he plays in the game reduces the liberties of his centre stones and gives Black an excellent cut at 13.

White 14 defends against the threat of Black 'b', followed by Black 'c'. However, the pressing move of Black 15 immediately relieves all the pressure on Black's groups. This settles the game beyond doubt.

White keeps on attacking after this but to no avail - Black's groups are becoming more and more solid, while White's are still a little shaky.

Suc got off to a bad start in the fuseki of this game, and while he demonstrated some impressive fighting ability in the middle game, his attempts to upset Yasunaga's lead were skilfully parried by the old veteran. However, Suc need not be ashamed of this result, since it is probably many many years since Yasunaga has encountered such opposition from an amateur 4-dan in an even game. Suc can be proud of at least giving him some anxious moments in the middle game.

Moves after 150 omitted. White resigns after Black 185.

Editor's note. In our next issue we will present games from later rounds, including the final between Nieh and Ch'en. For readers interested in seeing all the games played in the tournament, a special supplement published by 'Kido' is available for ¥1,100, including seaimail postage.

棋聖戦

Special Game Commentary 3rd Kisei Title, Game One

The first game of the 3rd Kisei title match was a difficult fighting game and even professionals differed in their assessment of the position in the middle game. 'Kido' magazine arranged for a round-table discussion of the game by the defending champion, Fujisawa Shuko, Kajiwara Takeo, possessor of the most viperous tongue in the go world, and the studious Abe Yoshiteru 8-dan, a great admirer of Shuko. The discussion is chaired by the veteran go reporter, Akiyama Kenji.

AK: What are your impressions of the challenger after finishing the first game? This is your first title-match with Ishida, isn't it?

Shuko: Yes, though I've lost a lot of important games to him. Even if I get a big lead in the middle game, I always get upset in the endgame.

Kajiwara: Ishida's a solid player — too solid for me to handle. He doesn't try to crush you. I'm so careless, I always get done in the end.

Shuko: Right, so maybe Ishida thinks that he can win any time, if he just marks me closely.

Kajiwara: Keeps close, then wins by a little.

Shuko: It won't happen like that this time, though.

Abe: Your complexion is good and you seem to be in good condition. How's your drinking?

Shuko: I look fit, don't I? Haven't had a drink since the 3rd January. I was in a really bad way for the first Tengen game [played on the 8th November, 1978]. Sitting down was unbearable — I felt like I was dying. This time I'm in good shape — I'll crush Ishida.

Abe: Kajiwara, didn't you give a public commentary on this game at the Nihon Ki-in?

Kajiwara: Uh, they keep asking me to do these commentaries. I wish I had better games to comment on.

Shuko: I guess I'll have to try harder.

Abe: Apart from go, there's not much to respect either of you for, but as far as go is concerned, there's no conceivable way I could win against you so today I'll be the pupil.

Kajiwara: Outside go you don't respect us? What a terrible thing to say. And how can you bracket me with Fujisawa?

Shuko: (laughing) Maybe he's right — there's not much difference between me and Kajiwara.

Kajiwara: If you don't mind my asking, Abe, are you getting a fee as well?

Abe: Apparently. I get to listen in on you two and I get a fee on top of it. What more could I ask for?

Shuko: Actually, you should be paying for the privilege.

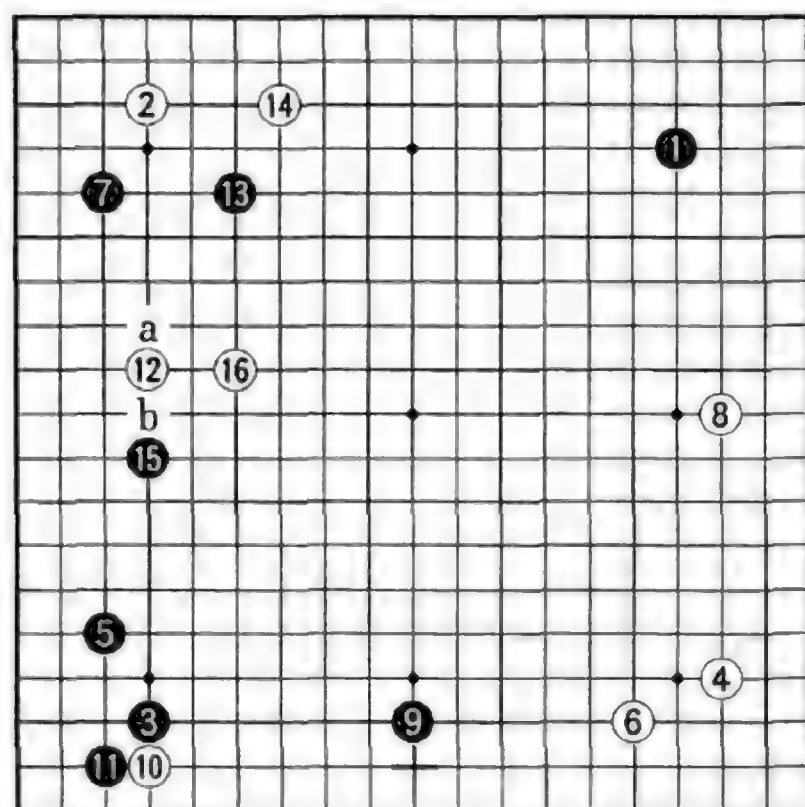


Figure 1 (1 – 16)

White 8 – Black 9. A leisurely fuseki.

White 10. The weak point of the corner enclosure, but this could be the first time this probing move has appeared so early in a game.

Figure 1 (1 – 16). Probing the opponent

Kajiwara: White 8 is quite a move — unhurried and unflustered, taking a broad view of the whole board.

Abe: Is the pincer at 'a' also feasible besides 8?

Kajiwara: Yes, it's not easy to say which is better.

Shuko: Isn't 8 better? This is the most usual move — it's quite a large point.

Abe: When White plays 8, Black 9 is essential to



Kajiwara Takeo, laying down the law, much to the amusement of Abe Yoshiteru

prevent White from getting the double-wing formation. Then at this early stage White attaches at 10. Could you explain the meaning of this move to me? I often play this kind of contact play myself, but ...

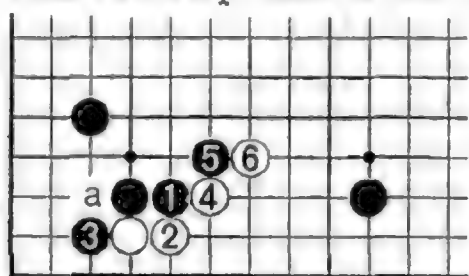
Shuko: The bottom left is Black's main area, so White plays this probe to see what Black does. The idea is to decide White's own strategy according to Black's response.

Abe: Black has various answers, but 11 is most common. What would White do if Black played 1 in Dia. 1?

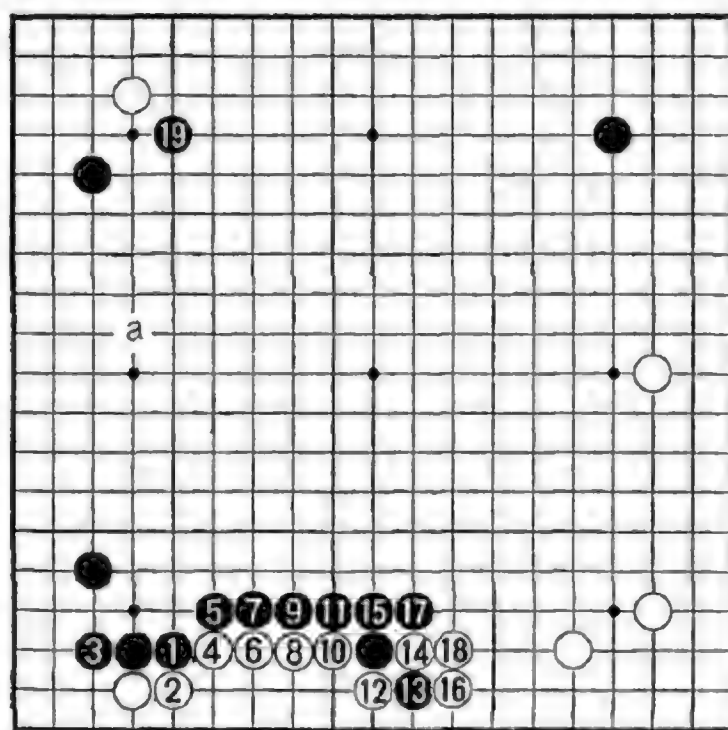
Shuko: I didn't really think about this, but I might start moving out immediately with 2.

Abe: If Black pulls back at 4, White can hane at 'a' and get a large life, while if Black 3, White makes a two-step hane with 4 and 6.

Kajiwara: This two-step hane is bad for Black.



Dia. 1



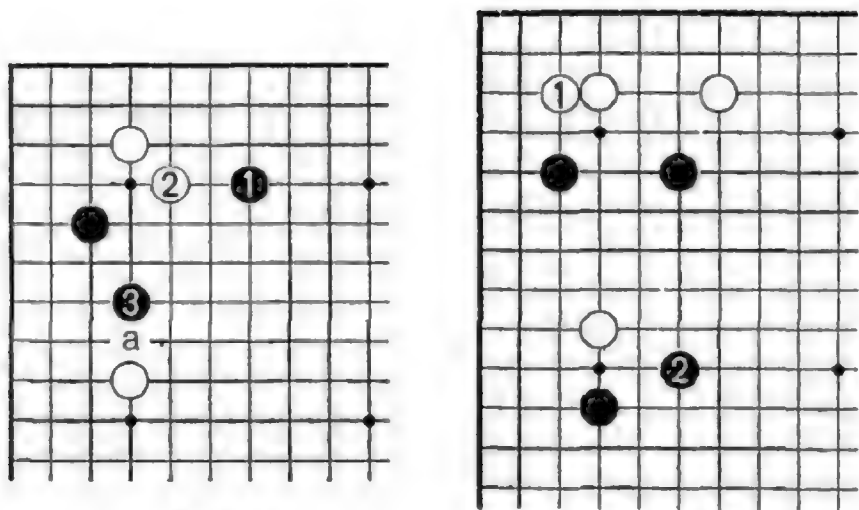
Dia. 2

Black 3 in Dia. 2 is good style. Try what happens after 4 and 5.

Abe: Black just keeps on pushing. Black takes sente with 13, then presses at 19. Isn't this good for Black?

Shuko: Uh, it's good for Black. So instead of 2, maybe White makes a pincer at 'a' — leaving White 2 etc. to aim at later on.

Abe: The three-space pincer at 12 looks good in



Dia. 3

Dia. 4

this position. If instead White 'a', Black will make a wide extension to 'b' after the 13 – 14 exchange.

Kajiwara: What about Black 13, though? It doesn't seem to me that Black gains anything by jumping out here. I wouldn't play 13 even if you paid me.

Abe: Are you thinking of a move around 1 in Dia. 3? If White 2, Black 3.

Kajiwara: I don't know whether you'd play 3 or attach at 'a'.

Abe: I guess you don't like letting White take profit with 14.

Kajiwara: I also don't like the subsequent weaknesses in Black's shape.

Abe: For White 16, would 1 in Dia. 4 be possible?

Kajiwara: It's no good – Black just plays 2. Farting around with a move like 1, letting Black play in the centre, is hopeless.

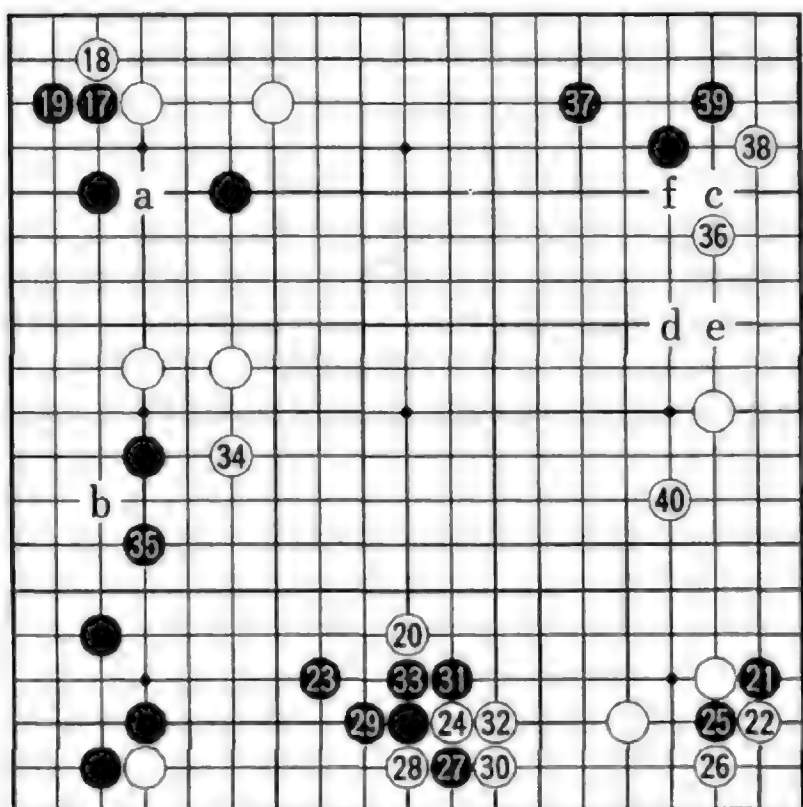
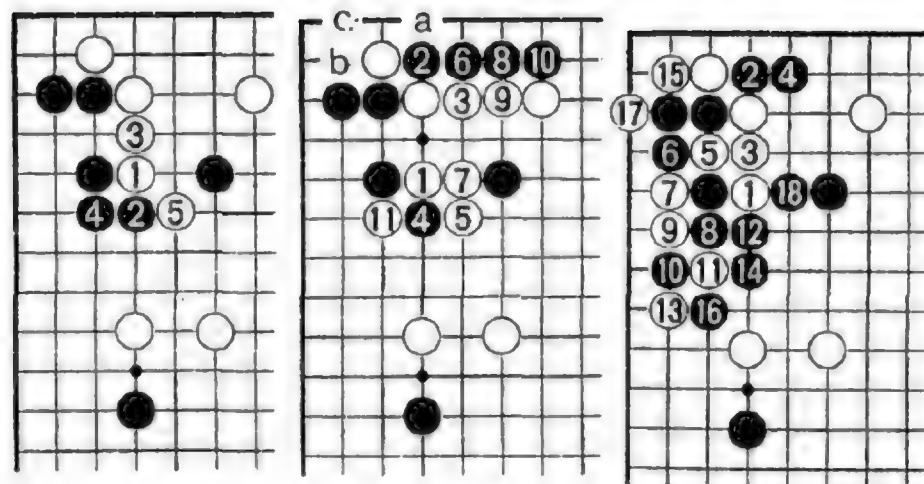


Figure 2 (17 – 40)

White 20. The central moyo point for both sides, but Kajiwara advocates attaching at 'a'.

Black 23. Severely criticized by Kajiwara, who maintains that Black falls behind here.



Dia. 5

Dia. 6

Dia. 7

Figure 2 (17 – 40). *Kajiwara's ire is aroused.*

Kajiwara: White 20 is quite an important point, but did you consider attaching at 'a'?

Shuko: White 'a', eh? It didn't occur to me.

Abe: The result to 5 in Dia. 5 seems good for White. What about cutting at 2 in Dia. 6 before the hane at 4?

Kajiwara: This gives White a good hane at 5.

Shuko: H'm, it's impressive.

Abe: Black has no choice but to crawl at 6, so White gets nice thickness with 7 and 11. If Black omits 10, White 10 is sente, threatening a ko with White 'a', Black 'b', White 'c'.

Kajiwara: The contact play at 1 and the hane at 5 are not my invention. These moves were studied by the younger players. Those snot-snivelers sometimes come up with something sensible.

Shuko: You're right. Dia. 6 is a powerful sequence.

Abe: What about connecting at 3 in Dia. 7 when Black cuts at 2?

Kajiwara: This is bad because of Black 4. White captures the corner with 5 to 17, but this is no good.

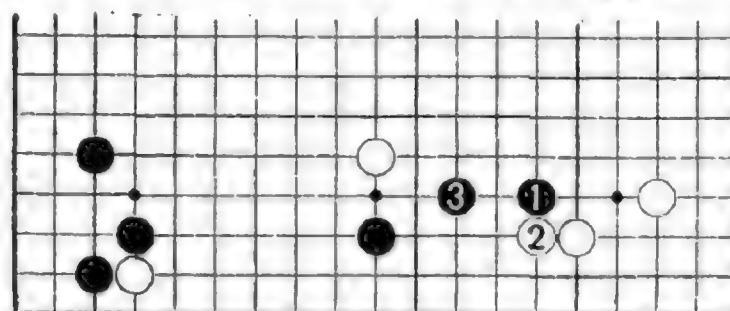
Abe: Black 21 – that contact play again.

Kajiwara: A move like 23, pulling back on the inside, is not go. It's insane, I think. Give me territory, give me territory – just like a beggar.

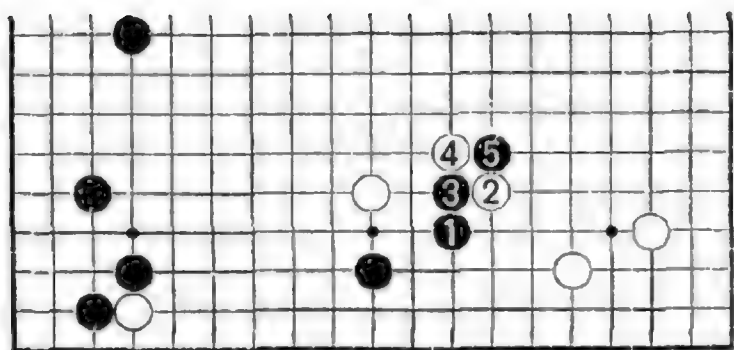
Abe: How should Black have played?

Kajiwara: Black 1 in Dia. 8, omitting 21, is a respectable move. The stones must go on the outside, there are no two ways about it.

Abe: If White 2, then Black 3, I suppose. What



Dia. 8



Dia. 9

about Black 1 in Dia. 9?

Kajiwara: That's good too. White 2 next feels right, but Black can cut with 3 and 5 and in my opinion this fight is reasonable for him.

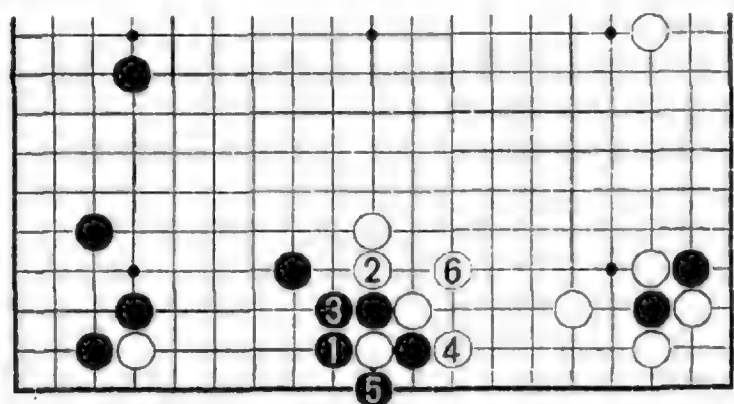
Anyone playing a move like 23 should be certified. Black inflicts a serious injury on himself. Abe, I bet you'd play 23 too.

Abe: Well, I didn't think there was anything wrong with it. Once Black plays 23, the sequence from 24 seems natural.

AK.: Instead of pulling back at 29, is capturing at 1 in Dia. 10 bad?

Kajiwara: This is very bad. Some people might be happy at solidifying Black's territory at the bottom, but this is the wrong attitude. Actually this is painful for Black.

Abe: After 6 White's position has much greater potential.



Dia. 10

Kajiwara: White would win by 380 points. Even in the game, when White captures 27 in sente, then turns at 34, the game is over, I think.

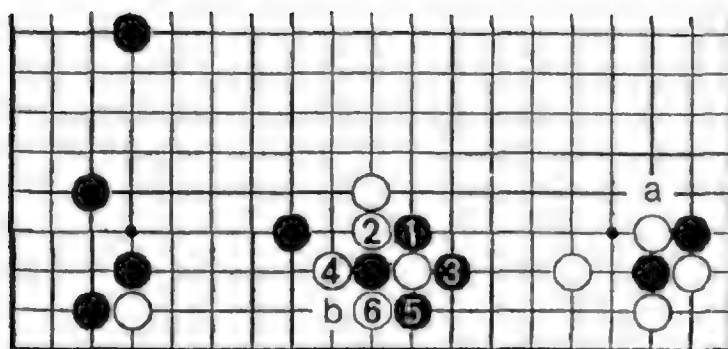
Abe: The majority opinion seems to have been that the result at the bottom was favourable for White.

Kajiwara: Of course. So the question is whether Black should have played more violently, with 27 at 1 in Dia. 11.

Shuko: I expected Black to play like this. Anything else but 2 to 6 is hopeless for White.

Abe: This is also difficult for Black. Connecting is painful, but cutting at 'b', relying upon his ko threat at 'a', is also a bit too much trouble.

Shuko: It doesn't seem easy for Black to start this ko.



Dia. 11

Abe: If Black omits 35, will White make a placement at 'b'?

Shuko: Yes, answering at 35 seems necessary.

Abe: White then played 36 to 40. I don't understand the play here very well... First of all, is there any necessity to play 38? Did you dislike the possibility of Black's defending at 38 if you simply played 40?

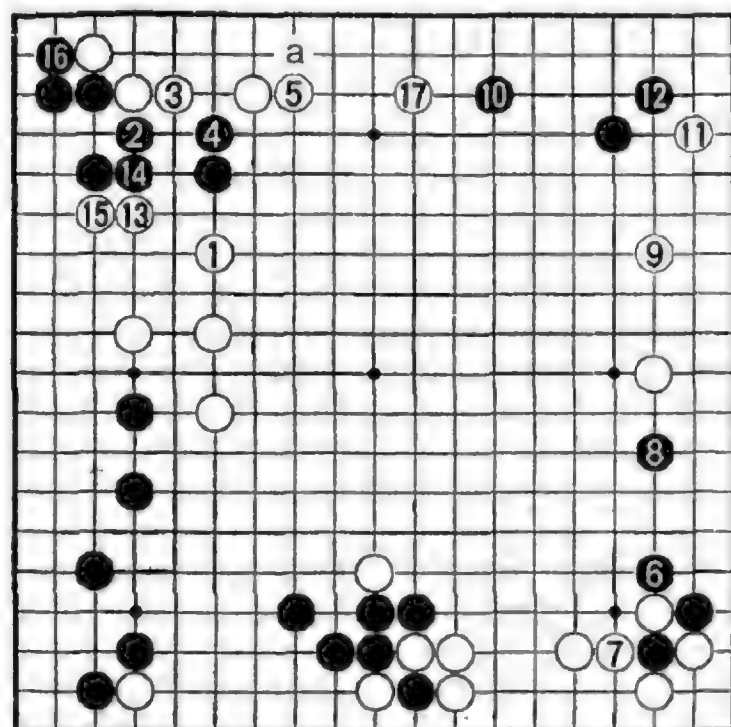
Shuko: Depending on circumstances, Black might attach at 'c', then make a hane plus connection here. I did not feel that the 38 - 39 exchange was wasteful, though one is reluctant to play aji-keshi (potential-erasing) moves like this.

Abe: I tell my pupils that if they're going to play 38, they should play White 'd' next.

Shuko: White 40 is bigger. First of all, White is not in the least scared of Black's invasion at 'e' as he has the diagonal move at 'f'. Not that I'm certain that 36 to 40 is the best way to play. The contact play at 'a' that Kajiwara was talking about might be the correct answer.

Kajiwara: Yes, this contact play is severe. Someone also said that even jumping to 1 in Dia. 12 gave White the better position. After 2 and 4, White plays 5 or 'a'.

Abe: Reducing the right side area with 6 and 8 looks big.



Dia. 12

Kajiwara: White then continues with the smooth sequence to 17. How about it — White's position is far superior.

Shuko: I wonder if this result is so favourable for White.

Kajiwara: There's no question about it.

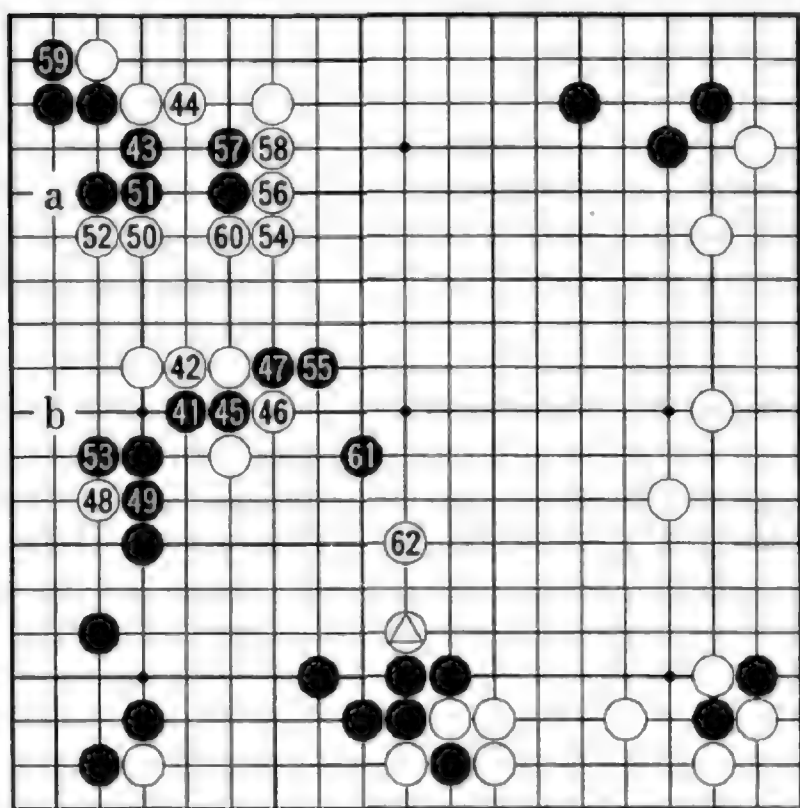


Figure 3 (41 - 62)

Black 41. The sealed move.

Black 55 took Ishida 1 hour 6 minutes, the slowest move of the game. The alternative is for Black to push through at 56.

Black 61. Many professionals felt that this move put Black in the lead but Shuko disagreed. However, he did think that 60 was a slack move.

Figure 3 (41 - 62). White builds thickness.

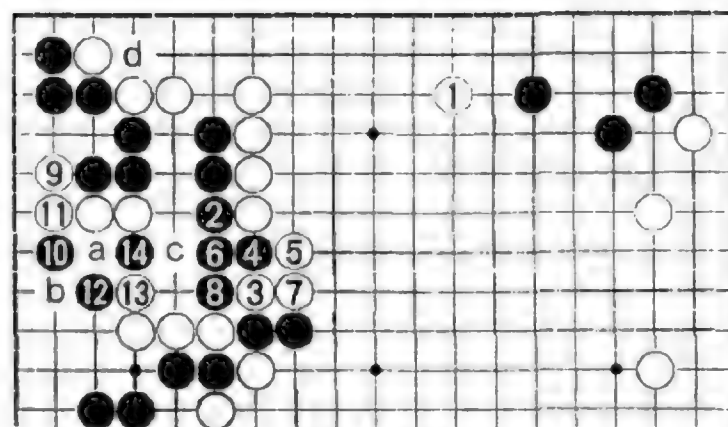
Shuko: I had not thought at all about the possibility of Black 41. It did not scare me. That's why I took profit with 36 to 40, as I did not feel like reinforcing with 1 in Dia. 12.

Kajiwara: I thought that White was in trouble after Black cut with 45 and 47, but that's not really true.

Shuko: I can settle my group with 48, 50 and 54, so I didn't even feel that I was under attack.

Abe: Black 53 is essential after 50 and 52 — letting White connect underneath with 53 would be unbearable. White 54 is a nice move, isn't it? This makes miai of sealing Black in with 56 and 58 and giving an atari at 55.

Shuko: It's just an ordinary move, you don't have to praise it. (laughter)



Dia. 13

What about White 60? Someone, I think it was Rin, suggested that making territory here by forcing with 'a', then playing 'b', was better. **Kajiwara:** I'm in agreement, complete agreement. Wait a moment! Is it necessary to force with 'a'? Wouldn't extending to 1 in Dia. 13 straight away be good enough?

Shuko: Is White safe when Black cuts with 2 to 8?

Abe: White 9 is too late now, as Black can counterattack with 10 to 14 (followed by White 'a', Black 'b', White 'c', Black 'd').

Kajiwara: White collapses? Abe sometimes knows what he's talking about. In that case, the correct answer is to play 1 in Dia. 14 before extending to 5.

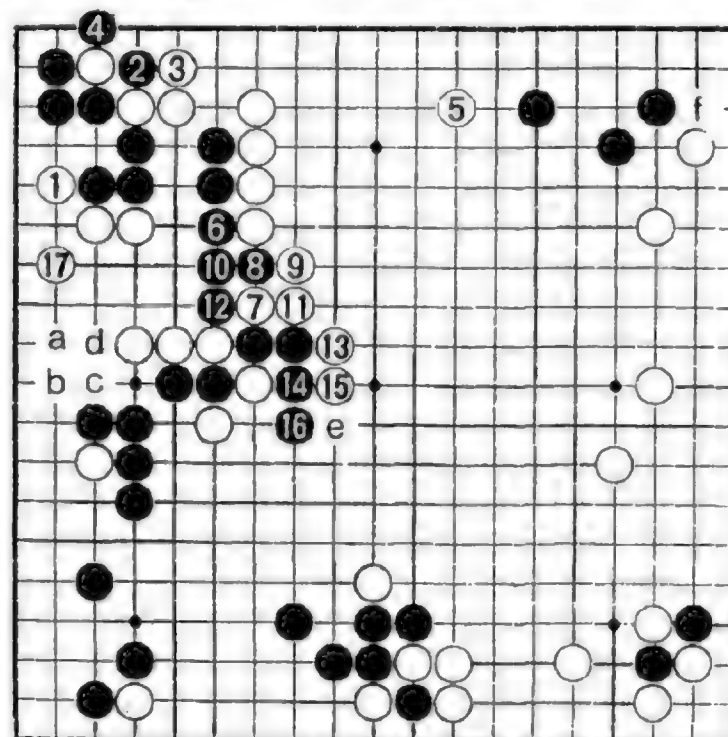
Abe: This time White lives up to 17 even if Black cuts. If Black 'a' next, White counters with 'b', Black 'c', White 'd'.

Kajiwara: This is hopeless. White would win by 380 points.

Shuko: Black would turn at 'e' next. There's not such a big gap.

Kajiwara: You're joking. White would crawl at 'f' and win by 500 points.

Shuko: The margin's getting bigger and bigger. O.K. — I recognise that Dia. 14 is favourable for



Dia. 14

White. However, I also thought that the sequence in the game was good enough. Building such solid thickness can't be bad. White's peep at $\triangle$ is also working effectively, stopping Black from getting much territory here.

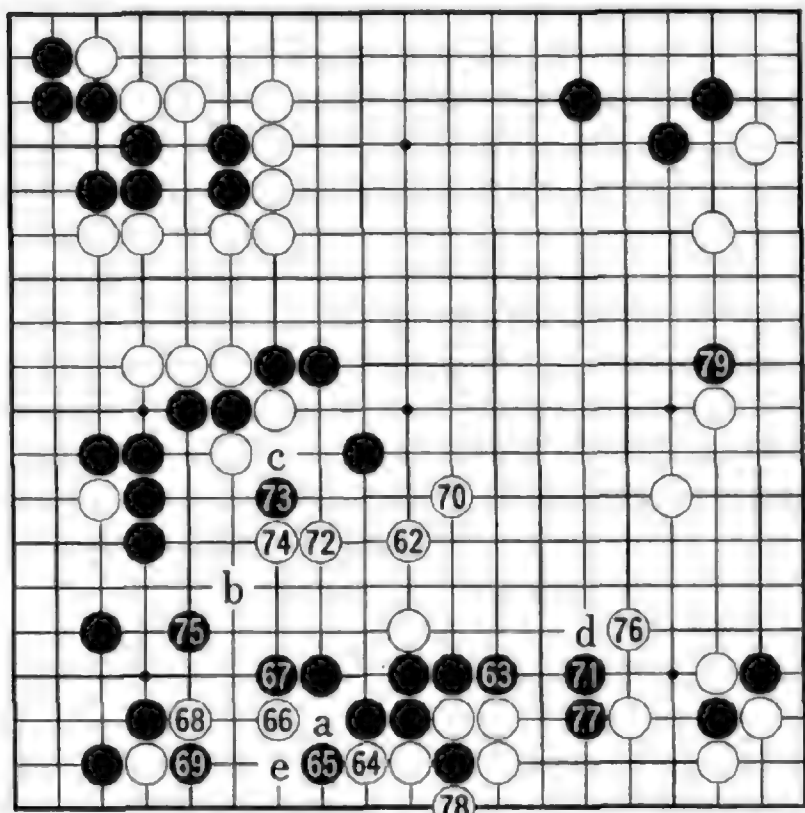


Figure 4 (62 - 79)

White 62, 64. A mistake in order: Black takes over the lead.

Black 77, 79. This time Ishida goes wrong and White recaptures the lead.

Figure 4 (62 - 79). *Both sides go wrong.*

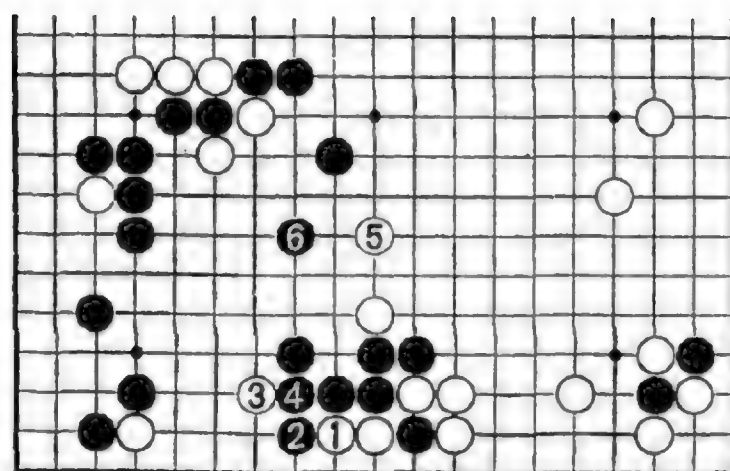
Shuko: I messed up a won game with White 62. I should have played 1 and 3 in Dia. 15 first. This way Black would have to connect at 4. Playing 5 next is the correct timing. Black would most likely answer at 6, due to the ominous presence of White 3. I believe this would be a win for White.

Kajiwarara: Black would still feel uncomfortable even after answering at 6. Yes, this would be an easy win for White. What if Black plays on top at 4 in Dia. 16 when White peeps at 3?

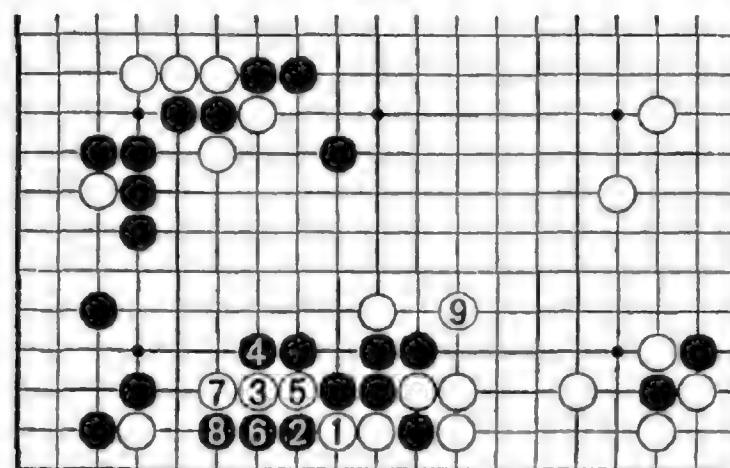
Shuko: White cuts at 5, then presses at 9.

Kajiwarara: Stops Black in his tracks. This'd be unbearable.

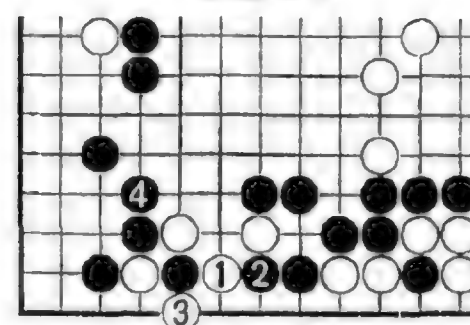
Shuko: I thought that I could play 64 and 66 at any time, but of course once Black's extended to 63, he answers 66 at 67, picking up the white stone for nothing. This was a terrible mistake in the order of moves. The result in either Dia. 15 or 16 would have been favourable for White. However, everyone was saying that Black was doing better. I wondered if there was something wrong with me.



Dia. 15



Dia. 16



Dia. 17

Kajiwarara: It's the other way around. There's something wrong with them.

Abe: If White plays 70 or 72 at 1 in Dia. 17, Black resists with 2. White can capture at 3 but is helpless after Black 4. White pushes in at 74 in the figure, but 75 prevents any significant reduction of Black's territory. The damage White suffers from permitting 63 and 71 is more serious.

Shuko: Normally Black 67 should be at 'a', in which case Black would not have an ideal defensive move like 75.

Kajiwarara: I see. If Black 67 is at 'a', White 'b', threatening the connection at 'c', is sente, so Black would have no way of defending. That makes a big difference.

Shuko: My usual carelessness. I felt disgusted.

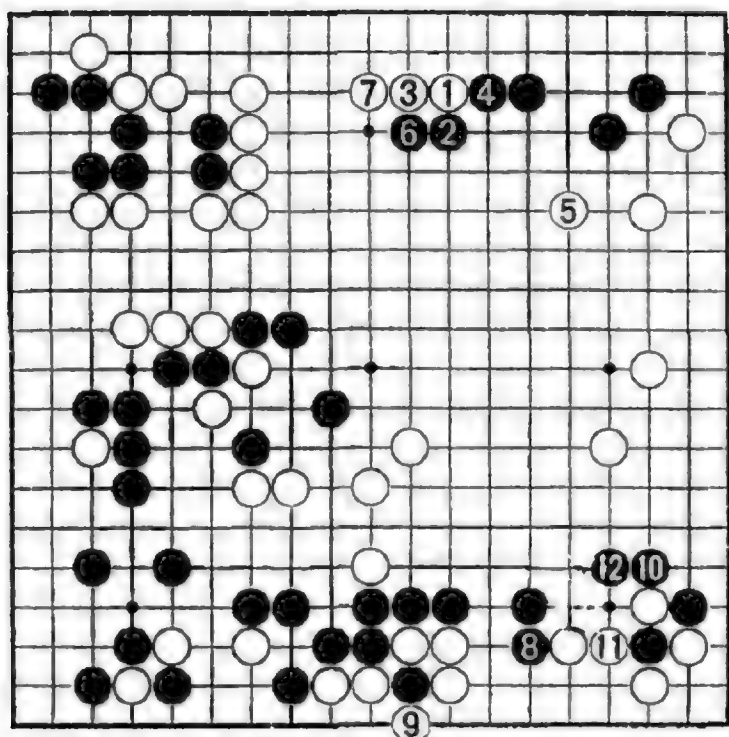
Abe: Is White 76 so big? It seems to me that extending to 1 in Dia. 18 (next page) is bigger.

Kajiwarara: I'm of the same opinion.

Shuko: I wonder. I didn't feel that White 1 gains much when Black counters with 2 and 4. Black also gains thickness in the centre.

Kajiwarara: But if White jumps to 5 —

Shuko: Black would probably force with 6, then



Dia. 18

attack with 8 and 10. White's still weak in the centre. All this doesn't do much for him. Also, instead of extending to 1 at the top, I'd prefer to wait for a suitable opportunity to attach at 4.

Kajiwara: You may be right. White 76 does aim at offering some assistance to White's centre group.

Shuko: At this stage I felt that I was a little behind. However, Ishida went right off the rails with 77 and 79. It's better to keep 77 in reserve, but once one's played it, one must push up at 'd' immediately.

Abe: The exchange for 78 means that White can now play 'e', thus losing Black close to ten points.

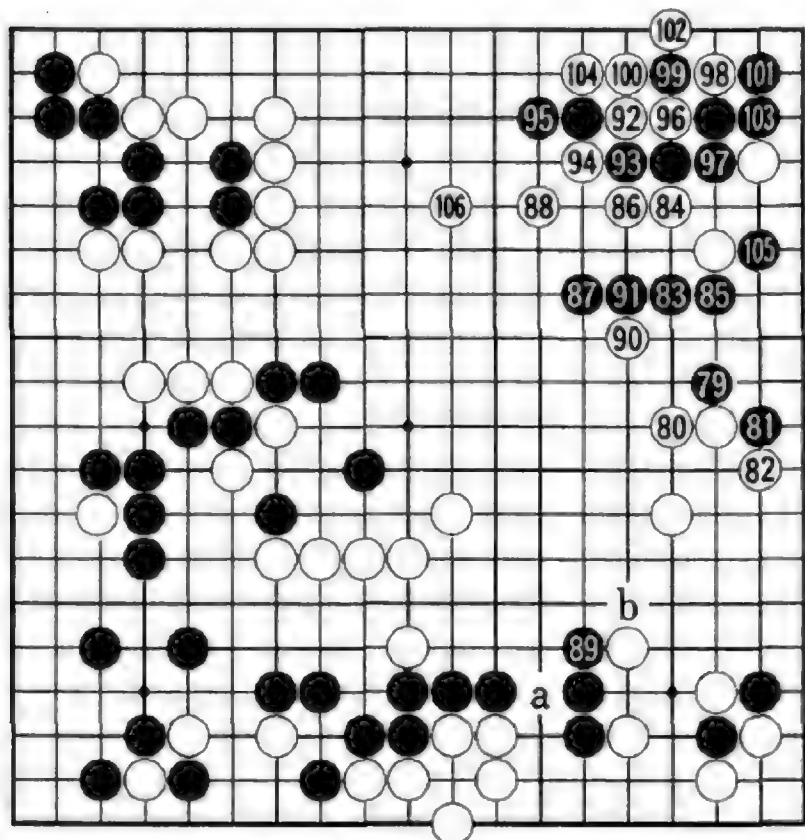


Figure 5 (79 - 106)

Figure 5 (79 – 106). *White forces his way ahead.*

Abe: White is left with the wedging move at 'a'.

Kajiwara: That's why Black has to push up at 89

Black 79. The losing move. Black has to leave the fight at the top and go back to defend at 89. Once White has reinforced the side with 80 and 82, however, Black 89 is not sente, so White gets the chance to land a decisive blow at 92.

with 79. At that stage White would answer at 'b', so it would not be too late to play 79.

Shuko: That was Ishida's comment after the game. If he'd played that way, no one could have foretold the outcome.

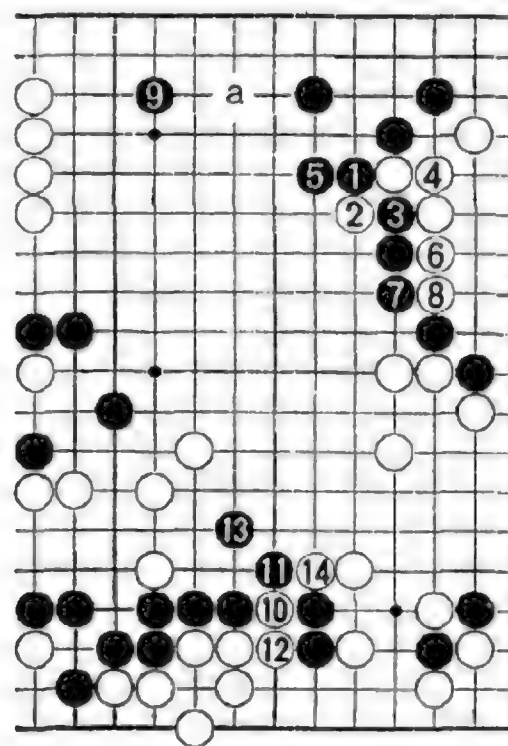
Kajiwara: What about Black 85? Black is over-reaching himself by starting a fight here. Isn't the hane at 1 in Dia. 19 the only move? After 2 to 4, Black retreats at 5.

Abe: After White connects underneath with 6 and 8, Black extends to 9, I suppose.

Shuko: But Kajiwara, what does Black do about White 10?

Kajiwara: He's got no choice but to sacrifice the two stones.

Shuko: But then White would win by a long way. He wouldn't even need the komi.



Dia. 19

Kajiwara: Really? Then if Black 9 at 14?

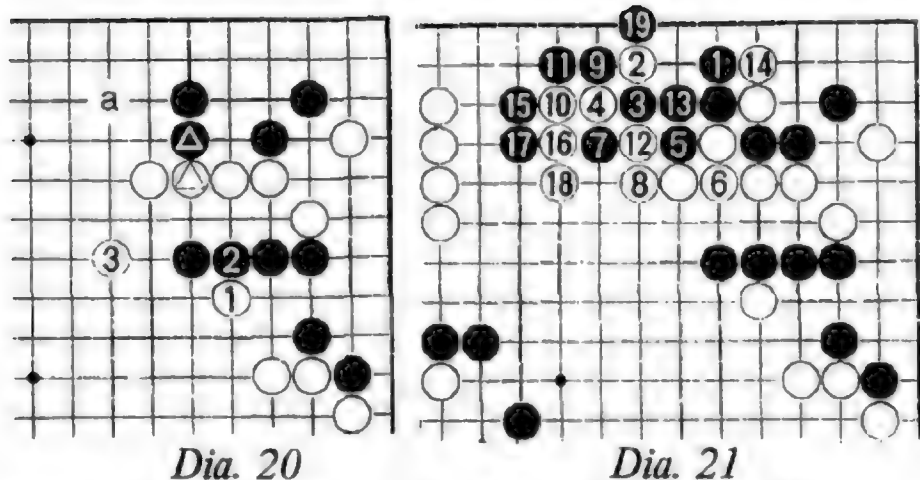
Shuko: White makes an all-out extension to 'a'. Black's play has gained him nothing.

Kajiwara: You're right. Is Black out of the game by now anyway?

Abe: He missed the right time to push at 89. White won't answer at 'b' now. White 92 is the decisive blow.

AK: Can't Black make the ▲△ exchange in Dia. 20 in order to prevent White 92?

Shuko: White first attacks with 1 and 3. Even then



White 'a' is good enough. White again wins big.

Kajiwara: White 92 turned Black's corner into a disaster area. The game was over in a flash.

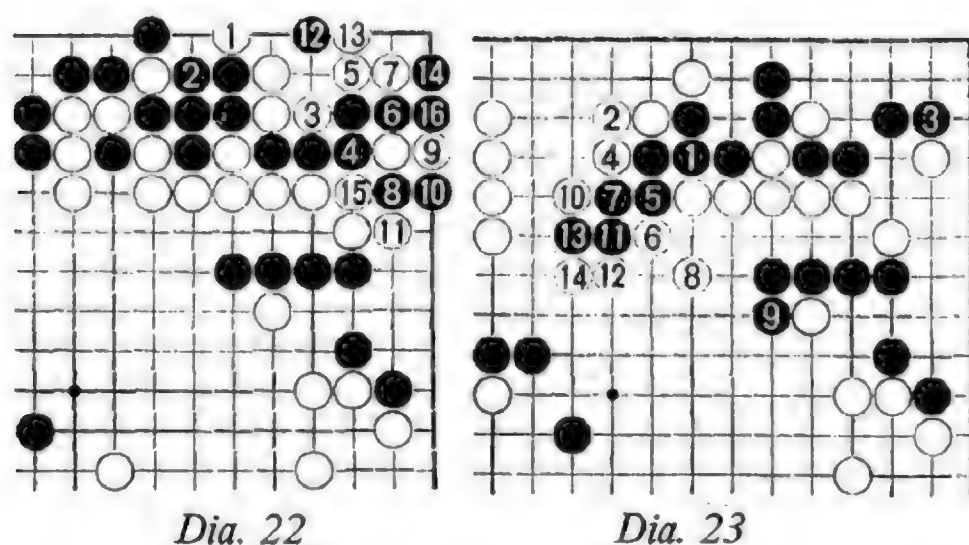
Abe: Extending to 95, yet losing these two stones was terrible. Couldn't Black have been more patient and played down at 1 in Dia. 21?

Kajiwara: White 2 next is correct style. Try what happens.

Abe: I see. It's a nice move. If Black plays 3 and 5, then hanes at 7?

Kajiwara: Black counterattacks with 9 after White 8 and the moves to 19 follow. Next White sets up a ko with 1 etc. in Dia. 22 and Black collapses.

Shuko: This ko is one-sided in White's favour. Also, Black's group on the right side looks unlikely to survive.



17: throws in

Abe: If Black connects at 1 in Dia. 23 instead of 9 in Dia. 21, then after White 2 and Black 3 ...

Kajiwara: Black has a tough time because of his shortage of liberties. White plays 4 etc. in sente. Do you understand now? It'd be better to give up go rather than let something like this happen.

Abe: The sequence in the game was also painful for Black. White got more than thirty points at the top.

Figure 6 (107 – 162). Black narrows the gap but...

Kajiwara: Do you know what it's called when you suddenly make territory where there was nothing, like at the top here? It's called Brasilia. They made an astonishing capital out of desert and

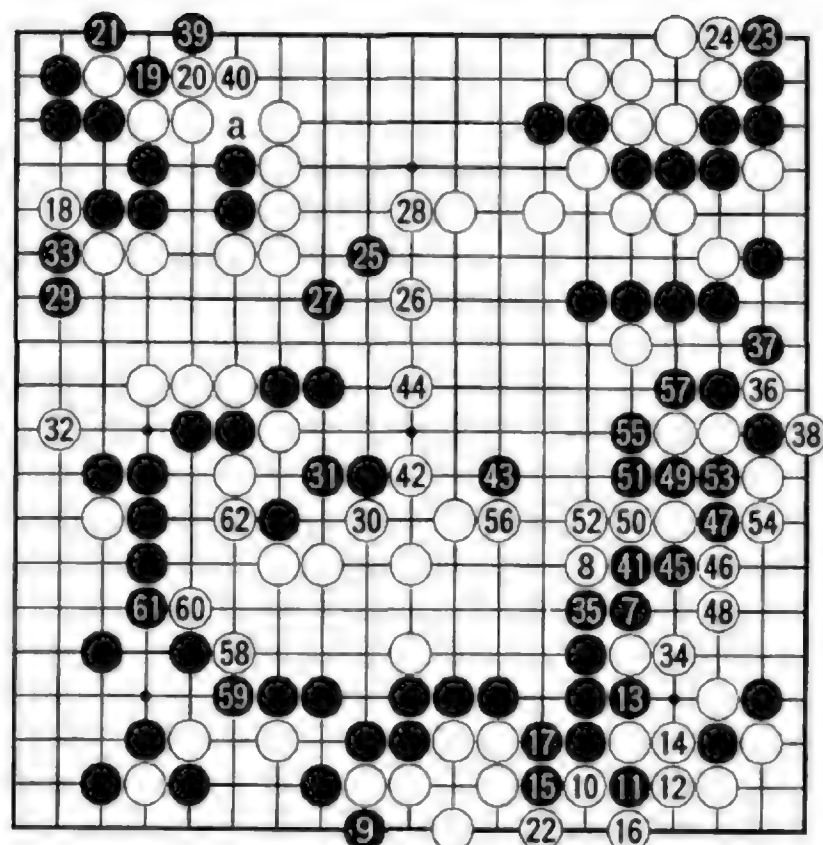


Figure 6 (107 – 162)

wasteland. I've seen it, it really surprised me. (laughter)

Abe: There are no more problem points, are there?

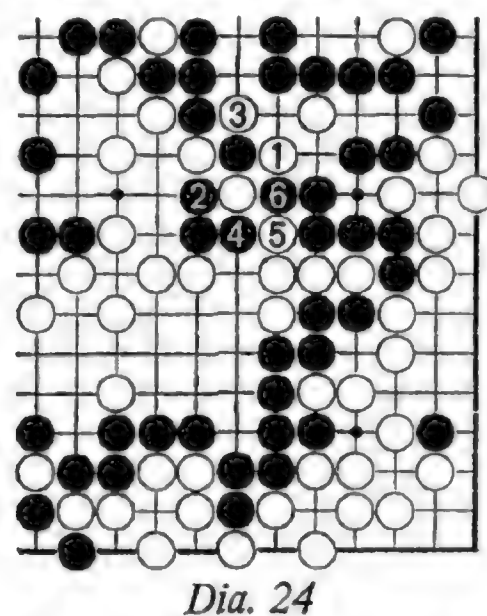
Shuko: No, but I got nervous and let the game get very close.

Abe: White 18 is probably a bad move. White suffers a bit of a loss when Black peeps at 29.

Shuko: I lost points here. You can see I'm ahead, so I thought I'd try to finish off the game quickly. I got scared, worrying about the aji of Black's pushing through at 'a' and cutting and the possibility of his living at the top.

Kajiwara: I know how it feels. Once you get ahead...

Shuko: Right up to the end, Ishida was turning on the pressure, making tricky moves to induce a mistake. Black 97 (in Figure 7 on page 26). I was on the brink of giving atari at 1 in Dia. 24. That would have thrown away everything.



Dia. 24

Kajiwara: A move like Black 23 (in Figure 2) just doesn't agree with me temperamentally. It's not a question of whether it's good or bad. Maybe I didn't teach him properly.

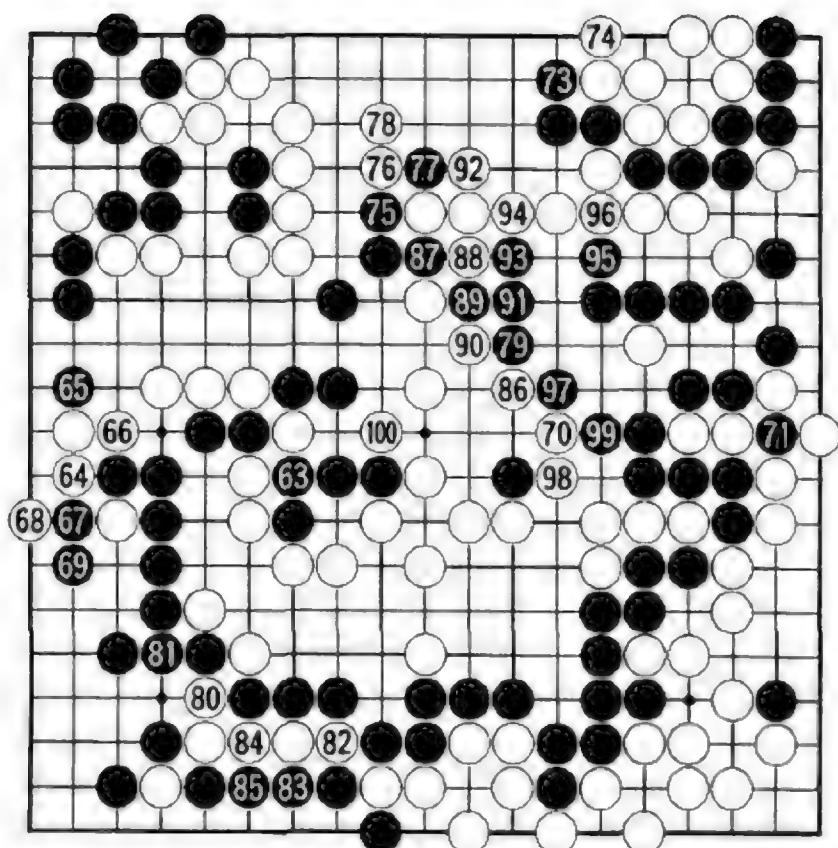


Figure 7 (163 – 200)
12: retakes

Abe: Both sides made one mistake each at an important part of the game.

Shuko: The one who makes the last bad move suffers more. Black 77 and 79 in Figure 5 were the losing moves.

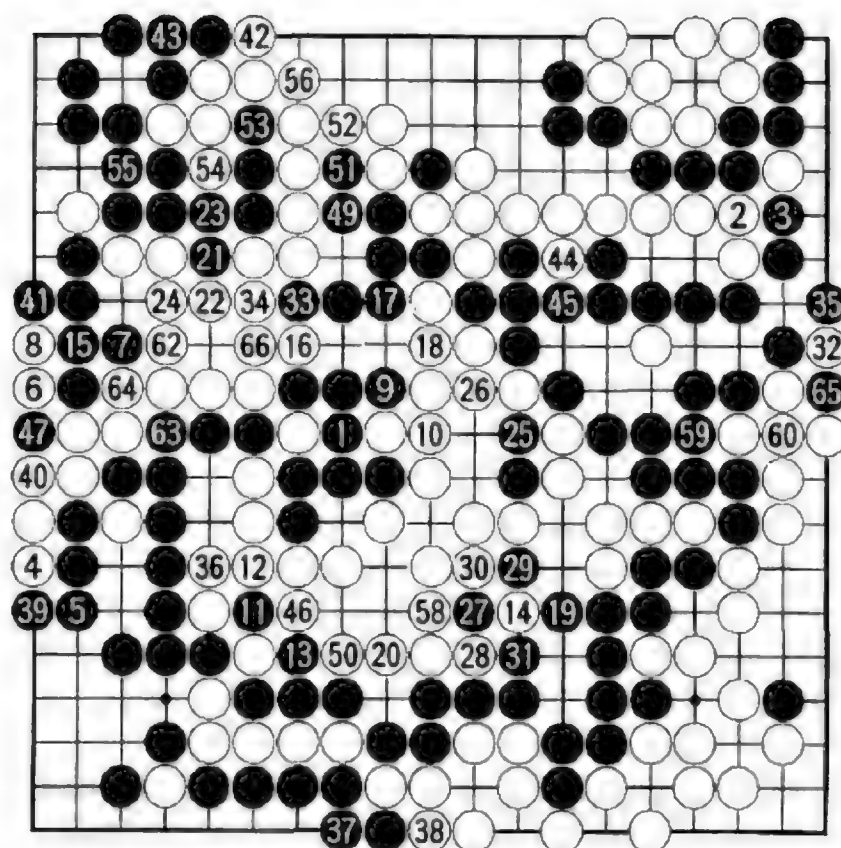


Figure 8 (201 – 267)
48: retakes (at 6); 57: connects (below 11);
61: connects (at 14); 67: connects (at 32)

White wins by $3\frac{1}{2}$ points.

Time taken. White: 8 hours 49 minutes

Black: 8 hours 51 minutes

('Kido' March 1979)

Go World News

Continued from page 4

of Vienna who has been living in Scandinavia, first in Copenhagen where he helped found the go club eight years ago, and now in Lund where he works as a medical doctor. He won the six round tournament without dropping a game and received the Japan Air Lines trophy for the winner.

Second place went to Dix Sandbeck 1-kyu of Copenhagen and third to Richard Hirsch 1-kyu of Stockholm. Both players were recommended for promotion to 1-dan.

The B group was won by Stig Tjur 3-kyu and the C group (handicap) by Ove Ekebjærg 12-kyu, both of Copenhagen.

4th Kisei Title

To date the following dan-winners have been decided in the first stage of the 4th Kisei title:

1-dan: James Kerwin

2-dan: Komatsu Fujio

3-dan: Kanda Ei

4-dan: Ishibashi Chinami

5-dan: Kobayashi Satoru

6-dan: Kaneshima Tadashi

7-dan: Sato Masaharu

Two sections remain to be decided. Kobayashi

Koichi will meet Sakai Takeshi in the 8-dan final, while the winner of the semi-final between Rin Kaiho and Yamabe Toshiro will meet Ishii Kunio in the 9-dan final.

Although the top level of the first stage is still unfinished, the second stage of the tournament is already well under way. Unfortunately, the only westerner remaining in the tournament, James Kerwin, was eliminated when he was defeated by Komatsu in the first game of the second stage, played on the 7th May.



Kojima Takaho 9-dan

Spring Promotions

Another Nihon Ki-in player has reached 9-dan, thus swelling the numbers in this rank to thirty-one players. The newest member of the immortals is Kojima Takaho (born 1942). Kojima's most notable successes have been winning the 15th

Continued on page 61

3rd Kisei Title Stage One – Individual Dan Championships

The remaining games of the Shuko–Ishida title match will be given in our next issue. In the meantime we would like to present a brief survey of all the stages of the mammoth Kisei tournament.

The first stage, the individual dan championships, is the main innovation of the Yomiuri newspaper's new tournament. These championships give the relatively unknown lower-ranked players a precious opportunity to share, even if only briefly, the spotlight with the 'heavies' of the go scene. Besides the glory, there is also the lure of the prize-money which is considerable at all stages of the Kisei tournament (for an example, the 1-dan prize, see page 33 of GW12). The competitive interest of the tournament is enhanced by the fact that as far as possible Nihon Ki-in players are matched against Kansai Ki-in players. In the three Kisei tournaments to date, the Nihon Ki-in players have taken the honours, winning 60% or better of their encounters.

Below are the dan champions for the 3rd Kisei title. Other players listed also gain a place in the second stage of the tournament.

1-dan: Inoue Machiko

2-dan: Doi Makoto

3-dan: Kono Yukio

4-dan: O Rissei (of Taiwan)

5-dan: Kamimura Haruo

6-dan: Nakamura Shidehito

7-dan: Cho Chikun; 2nd: Awaji Shuzo

8-dan: Chino Tadahiko; 2nd: Ishigure Ikuro

9-dan: Otake Hideo; 2nd: Sakata; 3rd: Kudo

Norio, Ushinohama Satsuo (Kansai Ki-in)

9-dan Final

White: Otake Hideo 9-dan

Black: Sakata Eio 9-dan

komi: 5½; time: 6 hours each

date: 30th August, 1978

Figure 1 (1 – 42)

White 2 is a standard counter to the Chinese-style fuseki, since the combination with 6 is considered an effective way of counteracting the influence of Black's right side formation. However, Sakata, who is very fond of the Chinese-style, goes ahead with 3 and 5 regardless.

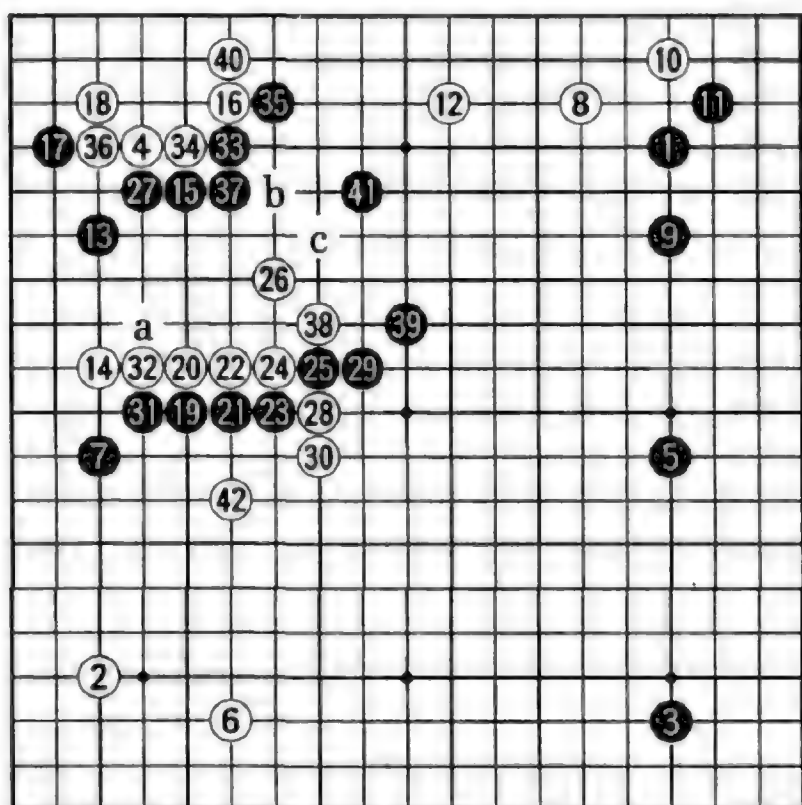


Figure 1 (1 – 42)

White 14 starts some early fighting. With 13 Black was hoping for White 33, Black 17, White 18, Black 'a'.

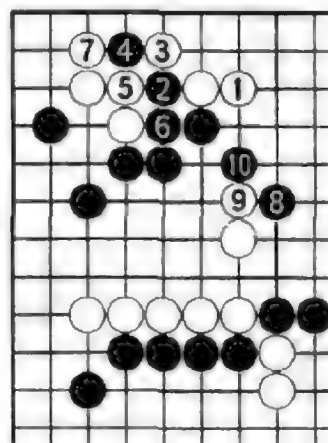
White 20 – 24. Pushing from behind like this is usually bad, as the opponent keeps one step ahead, but here it is reasonable as it sets up an attack on the three black stones at the top.

Black 33 is severe. Otake commented after the game that he should have played 28 at 'b'.

White 34. Crawling at 35 would be the usual answer, but in this position Black could play the forcing moves 2 to 6 in Dia. 1, then seal White in with 8.

White 36 takes the key point for Black's eye-shape, but according to Go Seigen moving out with 'c' is more urgent.

White can live without 40, but Black 40 would be a big move. The fighting at the top comes to a pause with 41, but the early result is favourable for Sakata.



Dia. 1

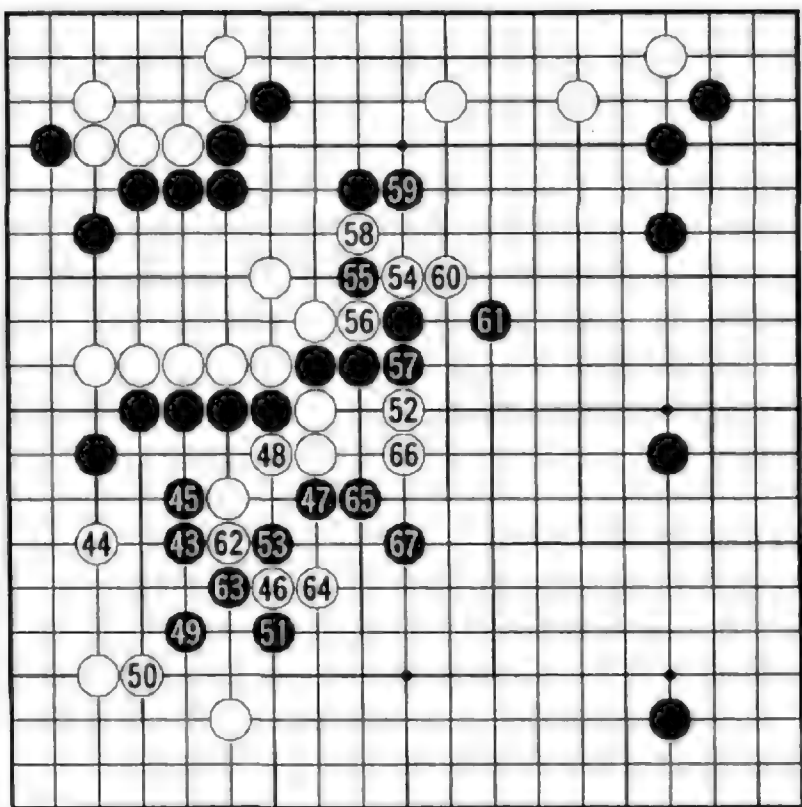


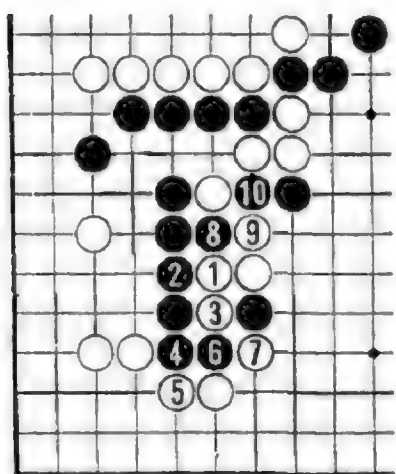
Figure 2 (43 - 67)

Figure 2 (43 - 67)

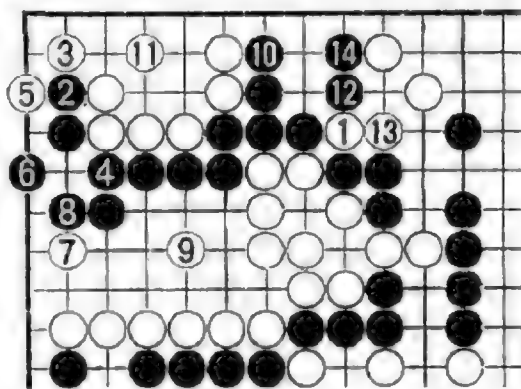
Black 47 shows the professional touch, making White heavy with 48 in order to attack him later on. If Black jumps to 49 first, then plays 47, White would switch to 52, sacrificing his stone at 42.

White 52. Attacking with 1 in Dia. 2 looks tempting, but Black counters fiercely with 2 to 10.

Black 53 gives White the chance to attack with 62 later. Since Black is ahead, simply defending at 63 with 53 would be safer.



Dia. 2



Dia. 3

Figure 3 (68 - 100)

Black 81. Black's group is in no real danger of dying after this move. Black can get one eye in sente by playing at 86; if he loses this, he still has the threat of attaching at 'a' or setting up a ko with Black 'b' and 'c'.

The feature of this game seems to be the number of 'eyeless' groups lying around, but killing them is not so easy. For example, after 100 a cut by White at 'd' might seem to be a serious threat, but Black can live with 2 to 14 in Dia. 3.

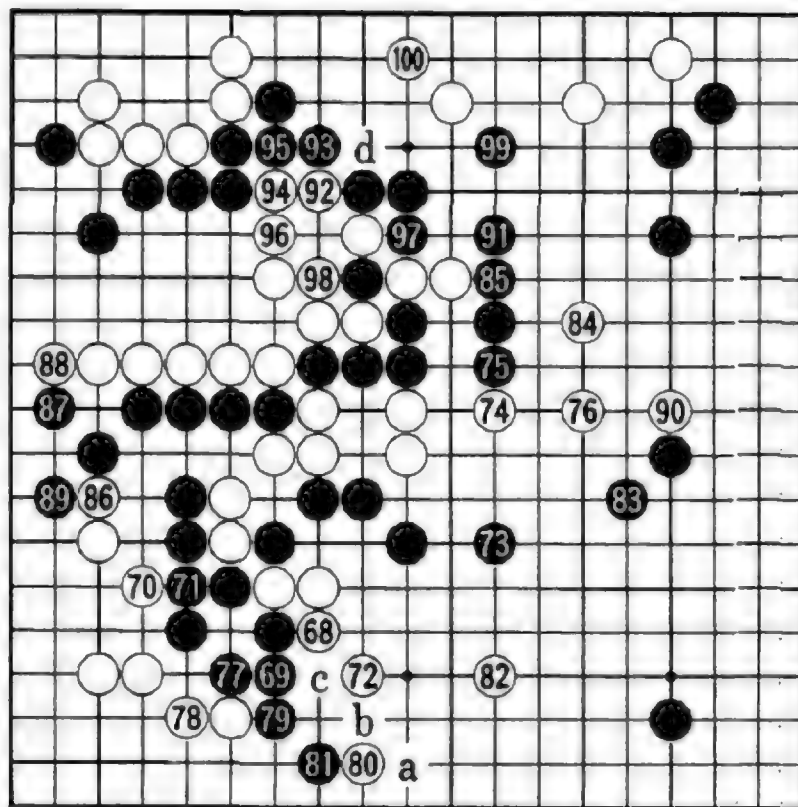


Figure 3 (68 - 100)

If White plays 9 at 12 or 13, Black plays 9 and a seki results.

Figure 4 (101 - 124)

Having secured his group on the centre left, at least for the time being, White now makes sure of eye-shape on the right with 4 to 8. However, Black keeps sente and so is able to maintain his lead with 9. Playing this move at 'a', capturing three white stones, looks big, but White 9 would make the game close.

White 24 is the move which changed the flow of the game. Sakata thought about his reply for nineteen minutes, but out of the two possibilities here he chose the wrong answer and gave Otake the chance he had been waiting for.

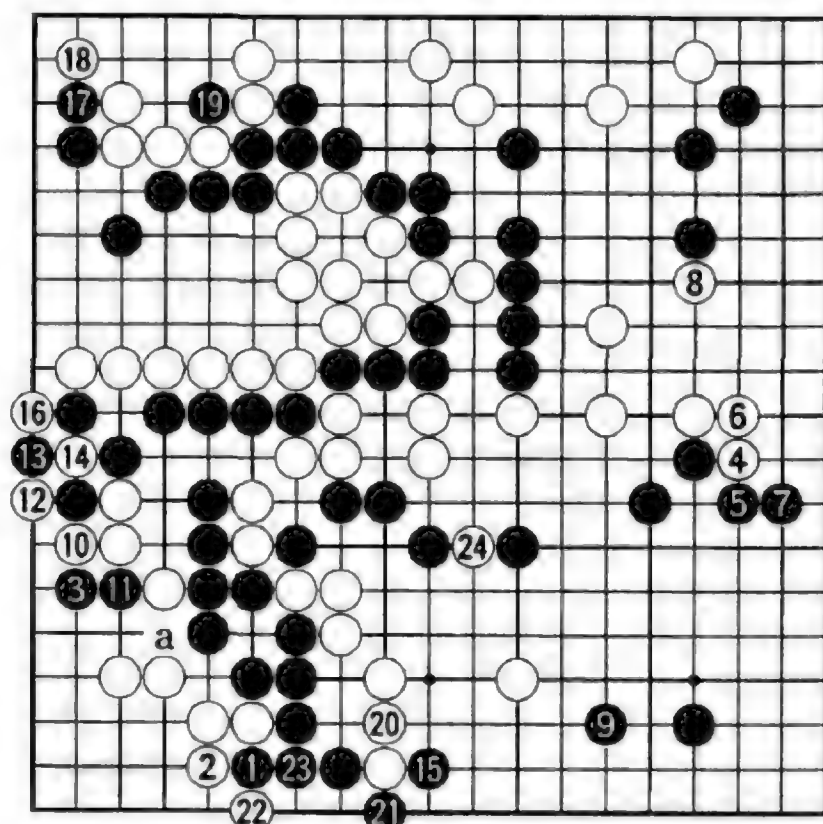


Figure 4 (101 - 124)

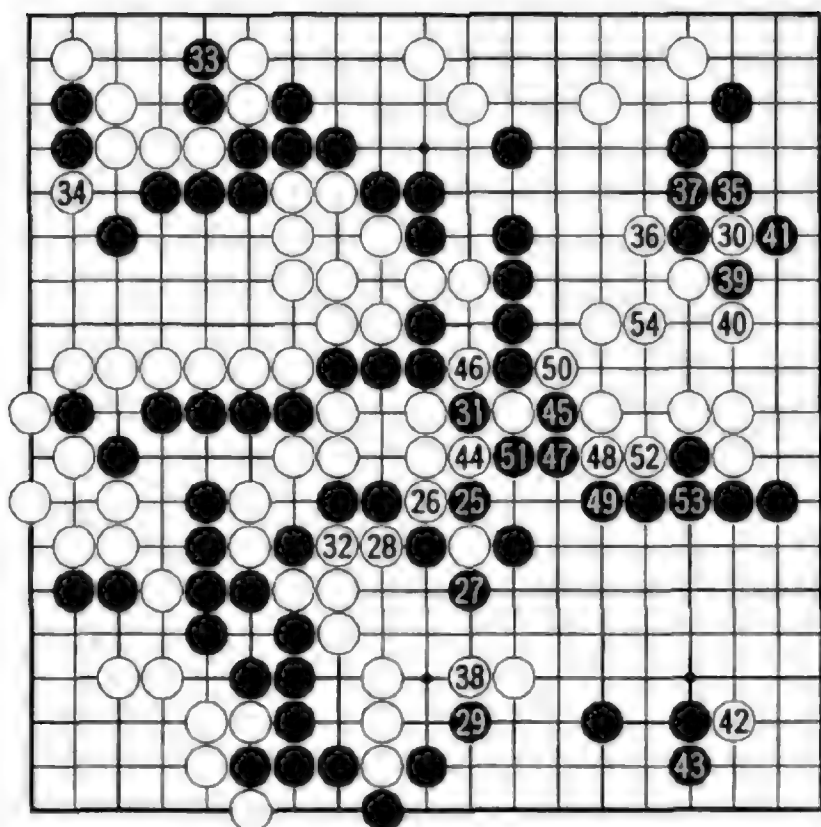


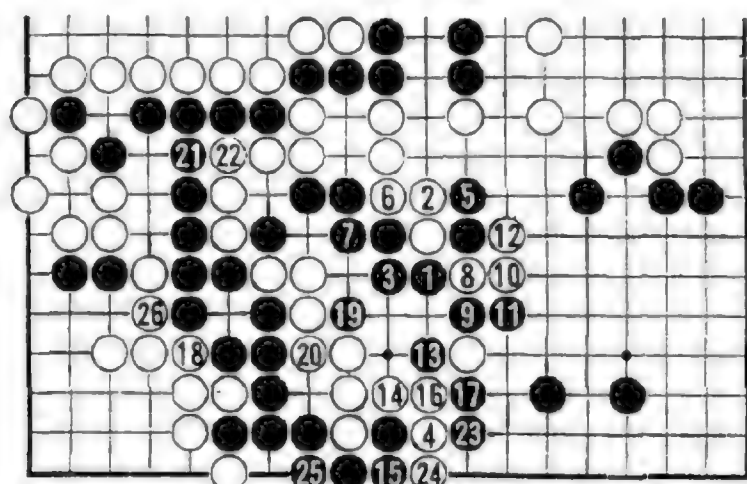
Figure 5 (125 - 154)

Figure 5 (125 - 154)

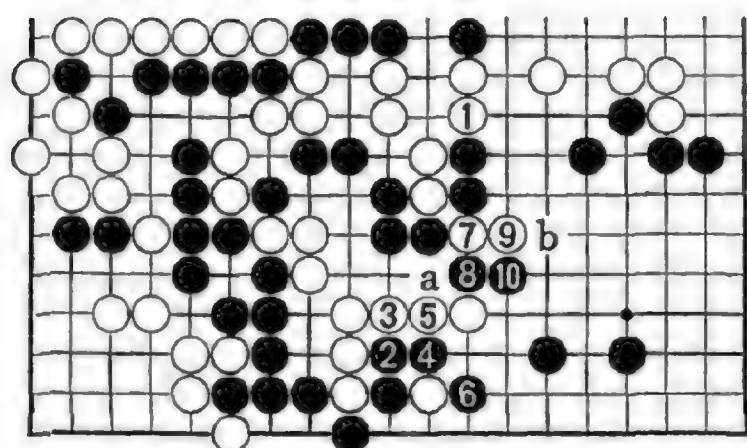
Black 25. The wrong side — blocking underneath at 27 would have won the game. The ensuing sequence is shown in Dia. 4. Black wins the fight which develops between the black group at the bottom left and the white group at the bottom. Instead of 6 —

Dia. 5. If White switches to 1 here, Black plays 2 to 10, making miai of connecting at 'a' and the ladder with 'b'.

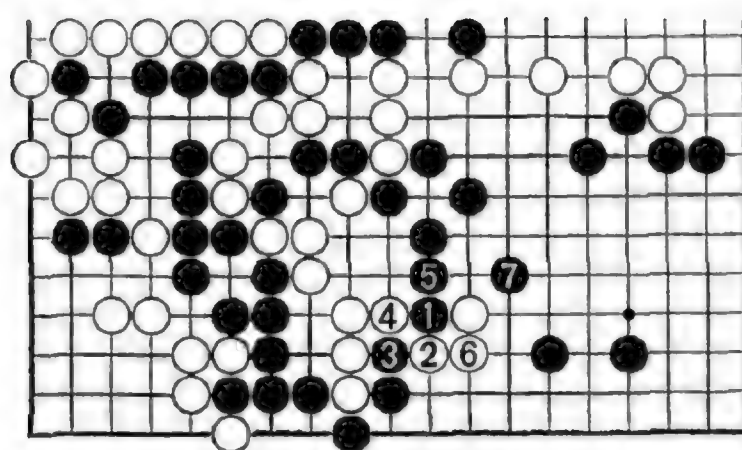
Actually Sakata was engaged in analysing the variations here when he was informed by the time-keeper that he was out of time and so was going



Dia. 4



Dia. 5



Dia. 6

into byo-yomi. Sakata therefore made a hasty decision in favour of the simpler move of 25 in the belief that this would also be good enough.

Ironically, Black 25 would have been adequate, but only if Black had continued by playing 29 at 1 in Dia. 6. The sequence to 7 would have given Black about fifty points at the bottom, enough to keep him in the lead.

Once Otake connected at 38, Sakata had no chance of getting back into the game. His mismanagement of his time undid all his good play in this game.

Figure 6 (155 - 200), Figure 7 (201 - 250)

Otake had plenty of time left with which to make sure of his win — he is perhaps the quickest of the top tournament players and when the game finished still had two and a half hours on his clock. He played solidly in the endgame and even managed to come out ahead on the board.

White wins by 6½ points.

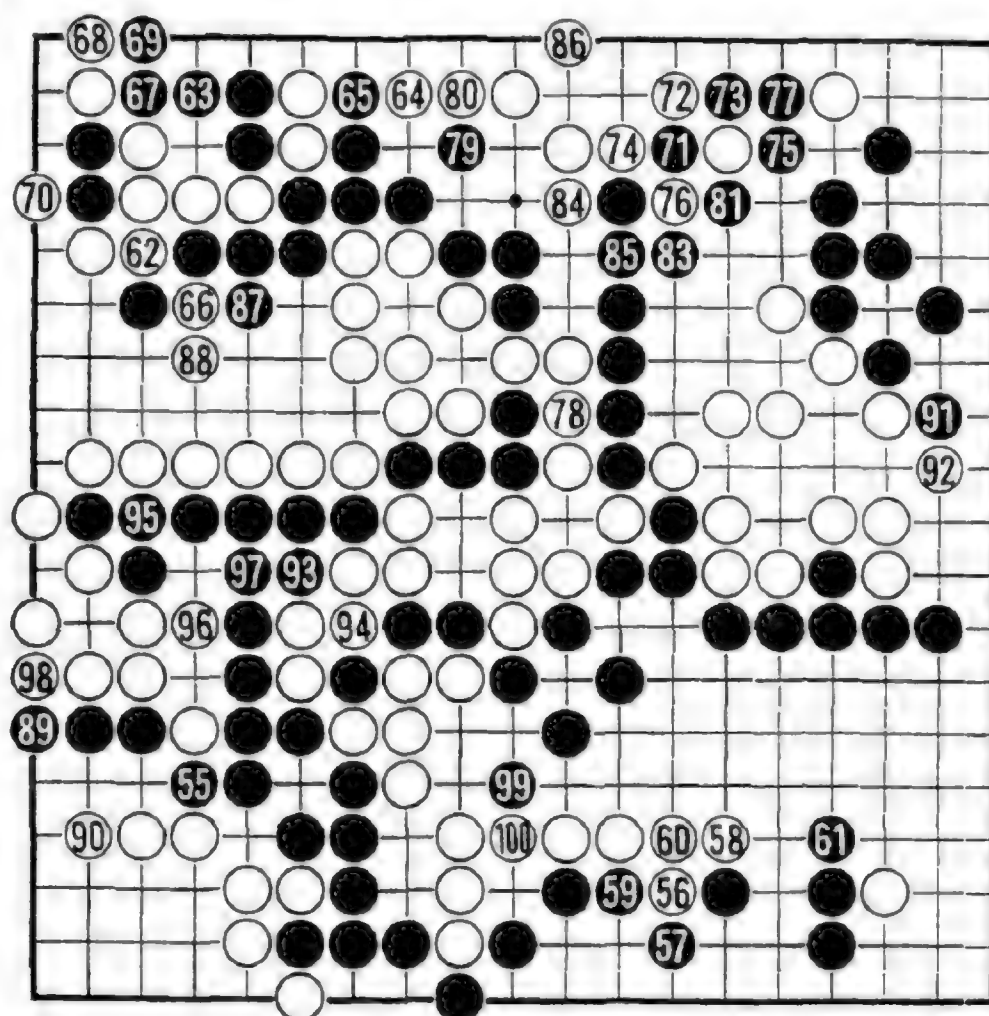


Figure 6 (155 - 200)

82: connects at 71

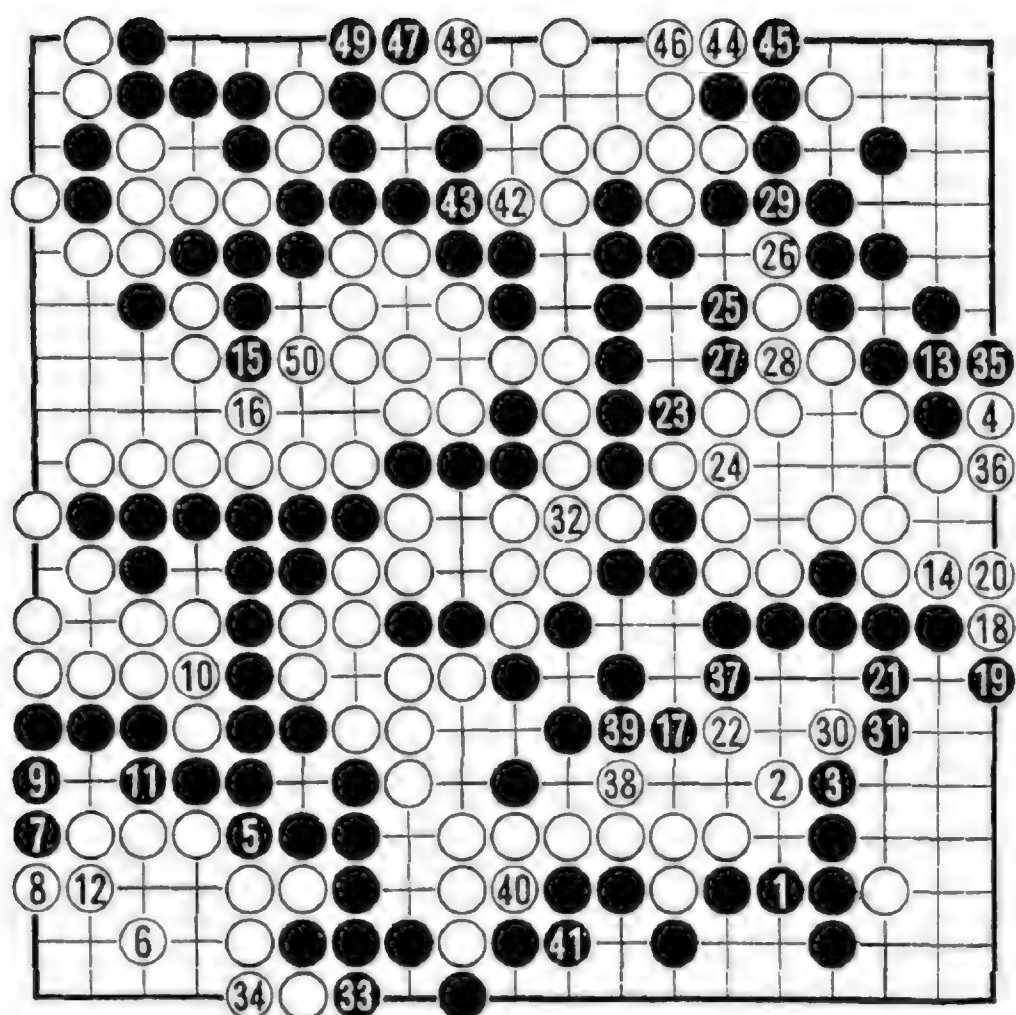


Figure 7 (201 - 250)

With this game the first stage of the 3rd Kisei tournament was finally concluded, after a total of 286 games in the nine individual dan sections. For the first time the Nihon Ki-in secured a monopoly — the best Kansai Ki-in result was Ushinohama's third place in the 9-dan section, whereas Shiraishi Yutaka had won this section in the 1st title and Sonoda Yuichi had won the 8-dan championship in the 2nd title.

Stage Two All-Dan Knockout Tournament Final: Otake v. Sakata

Predictably enough, considering their preeminence among the players gaining a place in the second stage, the final became a replay of the 9-dan final. This gave Sakata a chance to take revenge on his rival.

White: Otake Hideo 9-dan

Black: Sakata Eio 9-dan

date: 2nd October, 1978

Figure 1 (1 - 40)

White 8. White 'a' would also be possible.

White 18. White cannot permit Black to play at 18.

White 22-30. This sequence also appeared in the first game of the 26th Oza title match (see GW12, page 9). Go Seigen considers White 22 a bad move which benefits Black more than White

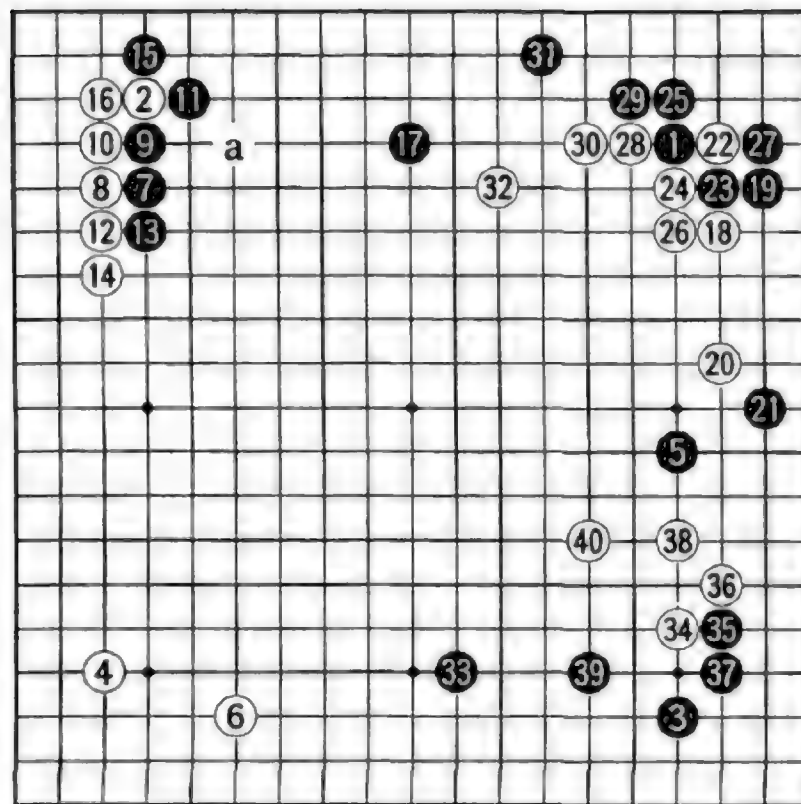
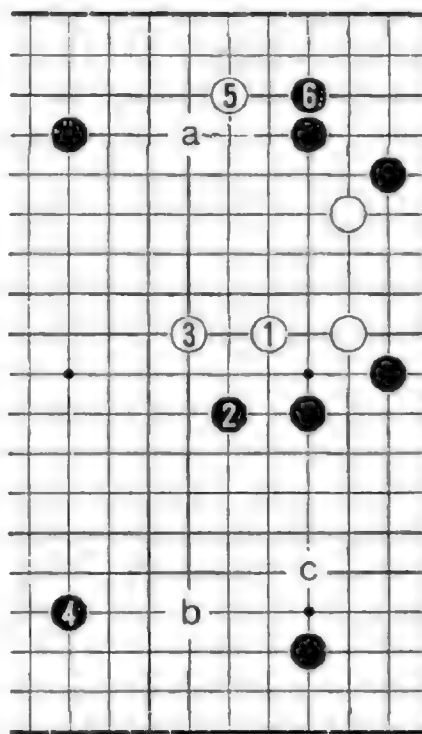
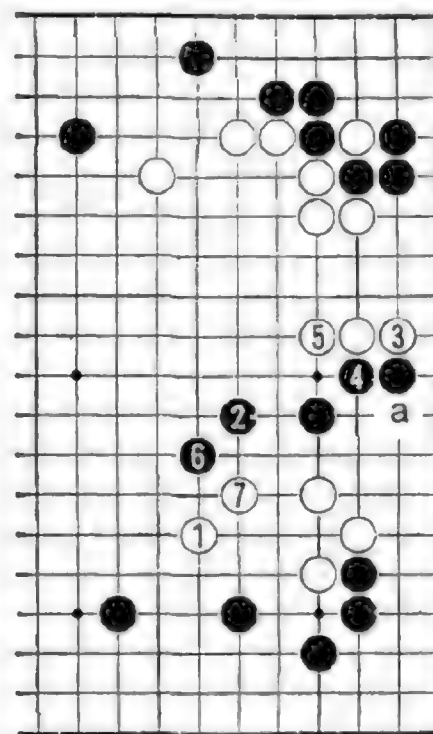


Figure 1 (1 - 40)

by helping him to solidify his corner. Sakata also commented that he was grateful for the result here. Sakata and Go Seigen agreed that White should simply jump out towards the centre with 1 and 3 in Dia. 1. If next Black 4, White can invade at 5; if instead Black 'a', White can play 'b' — Black 'c' — White 4 at the bottom.



Dia. 1



Dia. 2

Black 35. Sakata admits that this move was perhaps a little unreasonable but he wanted to set up a large-scale double attack on White.

White 40. A little too slow. Sakata advocates going further, with 1 in Dia. 2, followed by blocking at 3, which he calls the key point in the fighting on the side. Black will play 4 to defend against White 'a', then attack at 6, but when White plays 7 his group is in little danger, while his group at the top has also been secured.

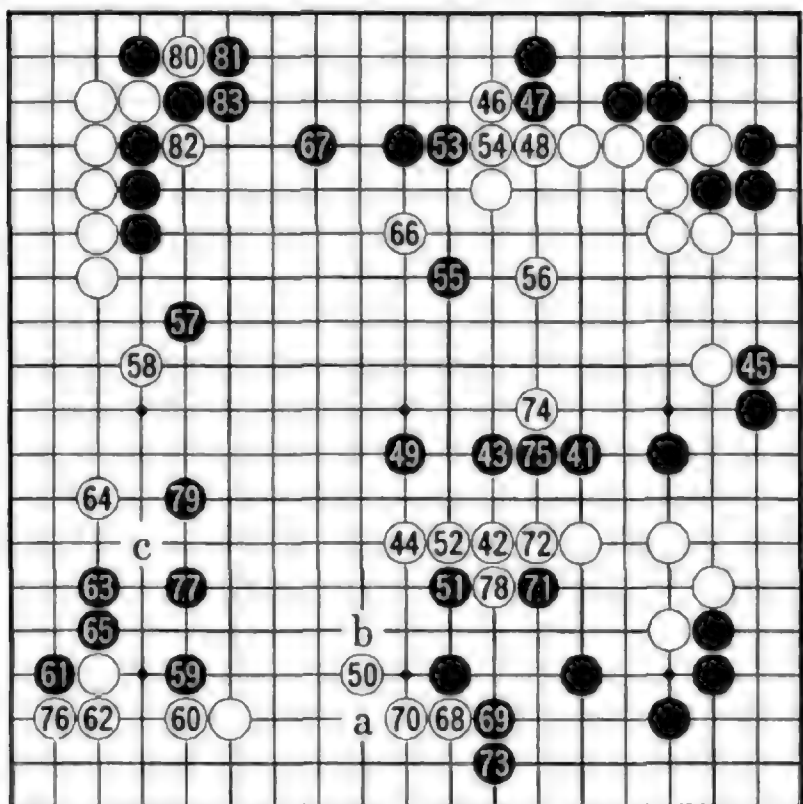


Figure 2 (41 - 83)

Figure 2 (41 - 83)

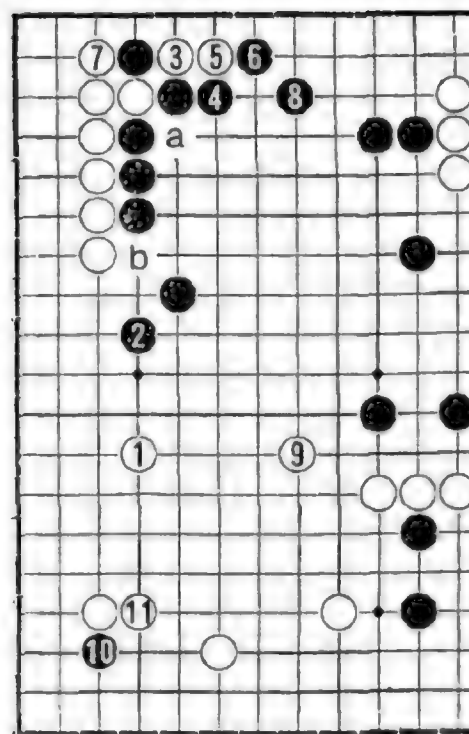
Black 41-45. This sequence is quite a contrast to Dia. 2. Black 5 and 21 in Figure 1 now work perfectly to set up the double attack that White was aiming at, while Black 45 not only eats away at White's base but also provides an escape route to the top in case Black's group gets into trouble. Black now clearly has the edge on White.

White 50 is necessary to maintain territorial balance, though it gives Black the chance to apply pressure at the top with 53 and 55. Note that playing 50 at 'a' is not advisable, as attaching at 50 would work beautifully for Black.

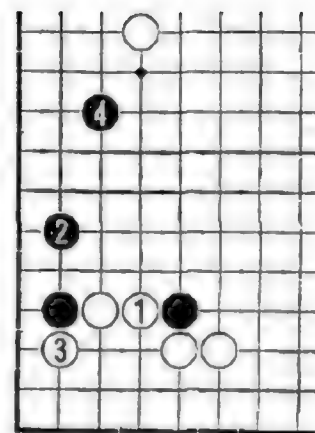
White 58. This is the conventional response to 57, but since White is behind, conventional moves are not enough. Sakata and Go Seigen agreed that White's best bet was to try and make the most of his potential in the bottom left by playing 1 in Dia. 3. If Black 2, White can play the sequence to 7 in sente (note that Black 4 at 5 is ruled out because of White 'a' and 'b'), then defend at 9. This result would not be bad for Black, of course, but at least White would still have an outside chance of winning.

Black 59 and 61 are perfectly timed: it is all the more painful for White to have his potential territory erased like this the instant he invests a stone in building it up at 58.

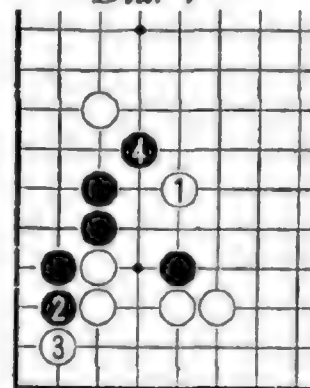
White 62 is the severest answer to 61, but Black dodges neatly to 63 (if 65 instead, he would be in trouble if White attached at 63). White could also play 62 at 1 in Dia. 4, but this time Black would dodge to 2 and 4.



Dia. 3



Dia. 4



Dia. 5

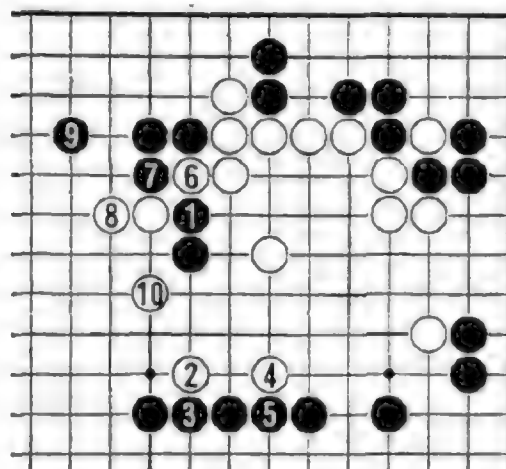
After Black 65 White has no effective way to continue his attack. The vital point here is 1 in Dia. 5, but White would have no chance of catching Black after 2 and 4. The game is looking better and better for Black.

Black 67. Black would like to intercept with 1 in Dia. 6, but White can utilise the forcing moves of 2 and 4 to capture him with 6 to 10.

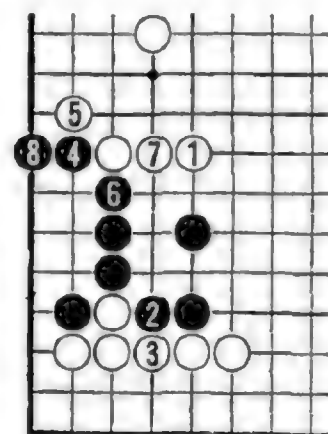
Black 77. This group is virtually settled. If White attacks with 1 in Dia. 7, Black secures two eyes in stylish fashion with 2 to 8.

White 78 is a precaution against an attack by Black beginning with Black 'b'. Once this group is strengthened, White threatens to attack the group on the side with 'c', so Black reinforces with 79.

Black 81. Note that Black does not choose to answer with 4 in Dia. 3. Once White has played 66, the centre is reduced in importance, so emphasising the side with 81 is natural. (Not having invested the move at 2 in Dia. 3 also makes a difference.)



Dia. 6



Dia. 7

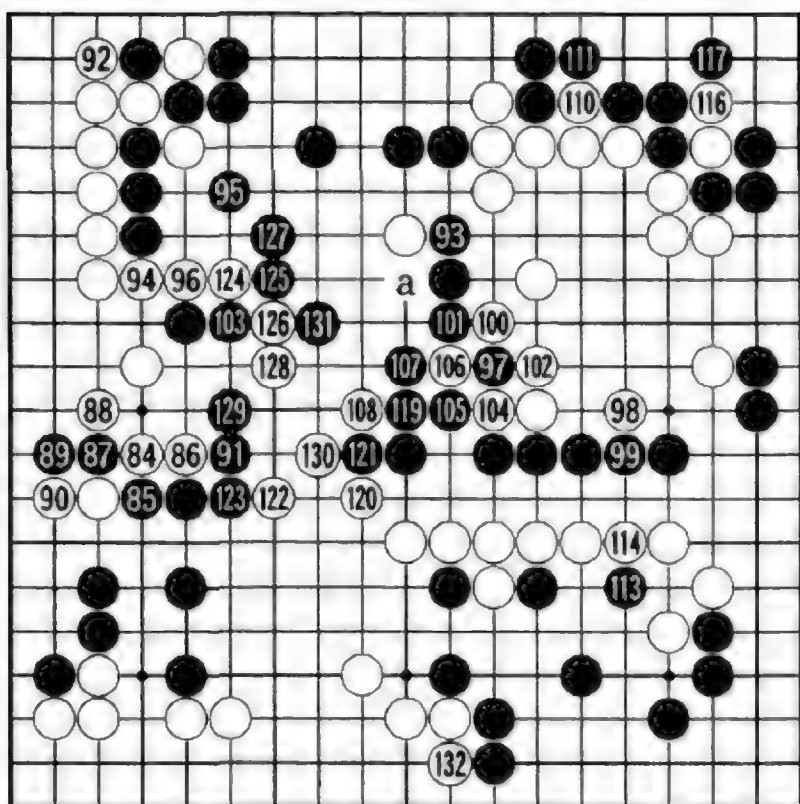


Figure 3 (84 – 132)
ko: 109, 112, 115, 118

Figure 3 (84 – 132)

White 86. Answering 85 at 87 would be too submissive, but Black's sacrifice with 87 and 89 guarantees him eye-shape.

White 92 is too small – pushing down with 'a' in the centre would be better. Once Black plays 93, White must push in at 94 and 96, but after answering once, Black does not bother to save his three stones.

When White sets out to reduce the centre with 104, Black tries to check him with a ko, but he does not really expect to win it. In any case, White only makes a small dent with 120 to 130.

Figure 4 (133 – 185)

Otake finally called it quits after 185, though his position had been hopeless for some time. He was quite a bit behind on the board, yet Black still had moves such as 'a' and 'b' (the latter gets a seki) remaining.

Ohira 9-dan and Go Seigen, who joined in a round table discussion of the game for the December 1978 'Kido', agreed that this game was a masterpiece for Sakata. Even Sakata, usually his own sternest critic, had no regrets about his play.

White resigns after Black 185.

THIRD STAGE TOURNAMENT TO DECIDE THE TOP PLAYER

The third stage of the Kisei tournament consists of a knockout tournament to decide the challenger to the Kisei, followed by the title match itself.

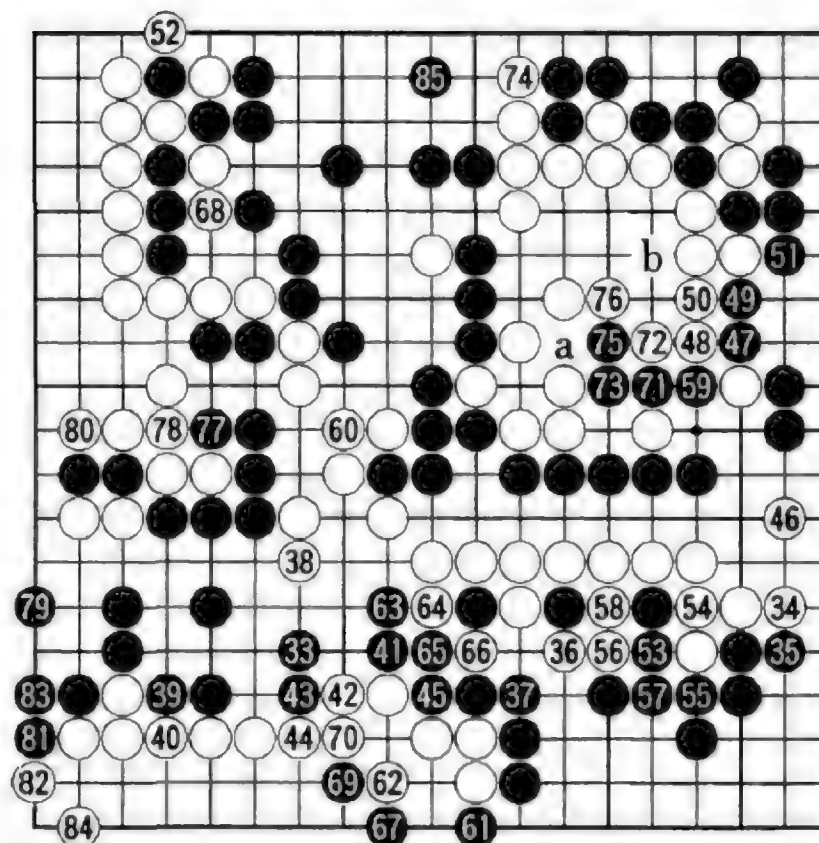


Figure 4 (133 – 185)

The holders of the four top titles after the Kisei, that is, the Meijin, Honinbo, Judan and Tengen titles, are seeded into the final stage, so they do not participate in the first two stages. Another two places go to the winner of the second stage and the loser of the previous title match. The remaining places go to players recommended by a special committee. Since the aim is to make this final stage representative of the cream of the go world, players eliminated in the first two stages who subsequently win a title or who are otherwise deemed worthy can still gain a place.

The participants in the third stage were:

Rin Kaiho: Meijin (till November 1978)

Kato Masao: Honinbo and Judan

Shimamura Toshihiro: Tengen

Sakata Eio: winner of 2nd stage

recommended players

Otake Hideo: new Meijin

Kudo Norio: 25th Oza

Ishida Yoshio: Honinbo challenger

Chino 8-dan: semi-finalist in 2nd stage

The results:

Quarter-finals. Ishida beat Chino, Rin b. Shimamura, Sakata b. Kudo, Kato b. Otake.

Semi-finals. Ishida b. Rin, Sakata b. Kato.

Final. Ishida defeated Sakata 2–1, thus becoming the challenger.

Although Ishida Yoshio ended up becoming the challenger, the main interest of the final stage was the marvellous form of the veteran Sakata Eio. When he reached the final, then easily won the first game against Ishida, there seemed to be an

excellent chance that go fans would see the most dramatic confrontation to date in the Kisei title, for Sakata and Fujisawa Shuko were bitter foes in the past, with their rivalry reaching its peak in their Meijin title clashes in 1963 and 1964. However, this ideal card was not realised, as Ishida, continuing his recent return to top form, fought back tenaciously and took the second and third games.

3rd Stage Final Game One

White: Ishida Yoshio 9-dan
Black: Sakata Eio 9-dan
komi: 5½; time: 6 hours each
date: 7th December, 1978



Sakata Eio

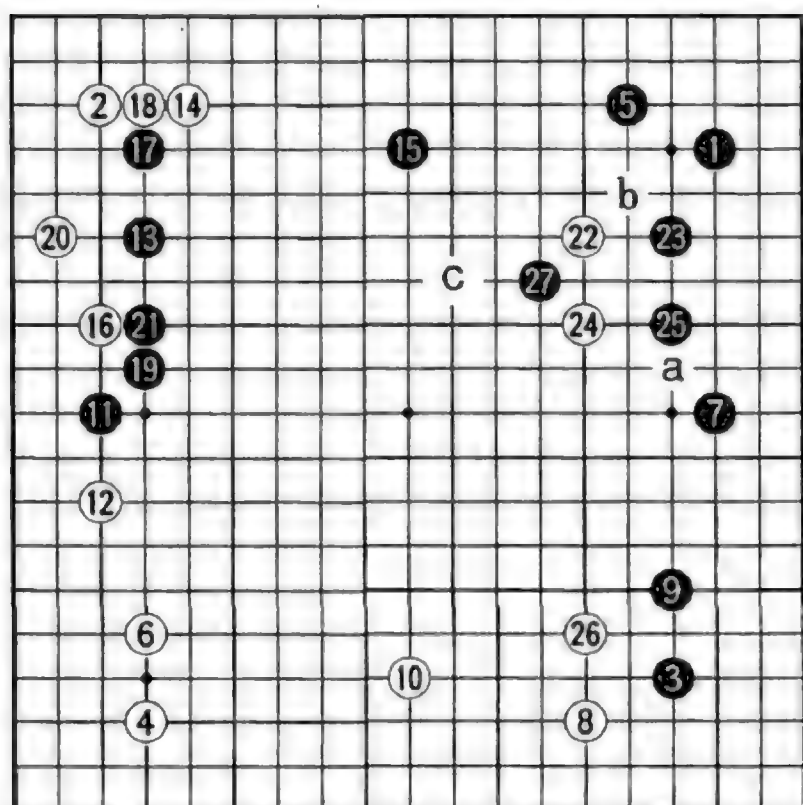


Figure 1 (1 – 27)

Figure 1 (1 – 27)

Black 1, 3, 5. Ishida must have been a little taken aback to see Sakata play this pattern as it is actually his own favourite fuseki.

White 22 is very conservative — playing 'a' or 'b' to reduce Black's moyo would be more usual. Black is grateful for the chance to defend his territory with 23 and 25.

White 26. Black launches a severe attack with 27, so White should have reinforced his two stones with 'c' instead. The opening is not promising for White.

Figure 2 (28 – 48)

White 36. This is a bad miss, for peeping at 1 in Dia. 1 would have taken most of the pressure off White. If Black connects at 2, White can play

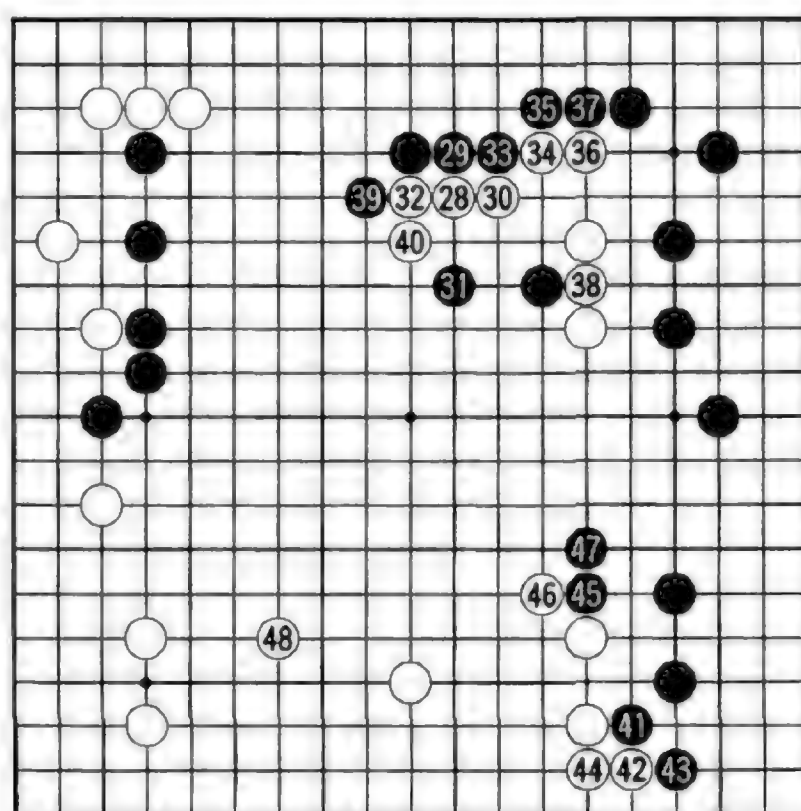
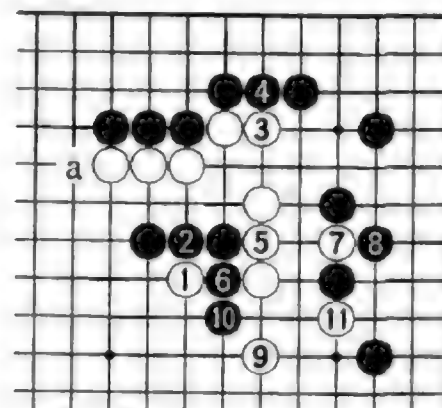


Figure 2 (28 – 48)

3 and 5. If Black then pushes through with 6, White can parry his attack with 7 to 11. If Black 6 at 'a', White connects solidly at 6.

Attacking the weak white group enables Black to secure an enormous territory at the top and on the right side. White counters with 48, but there is no way that he can expect to keep this large moyo intact.



Dia. 1

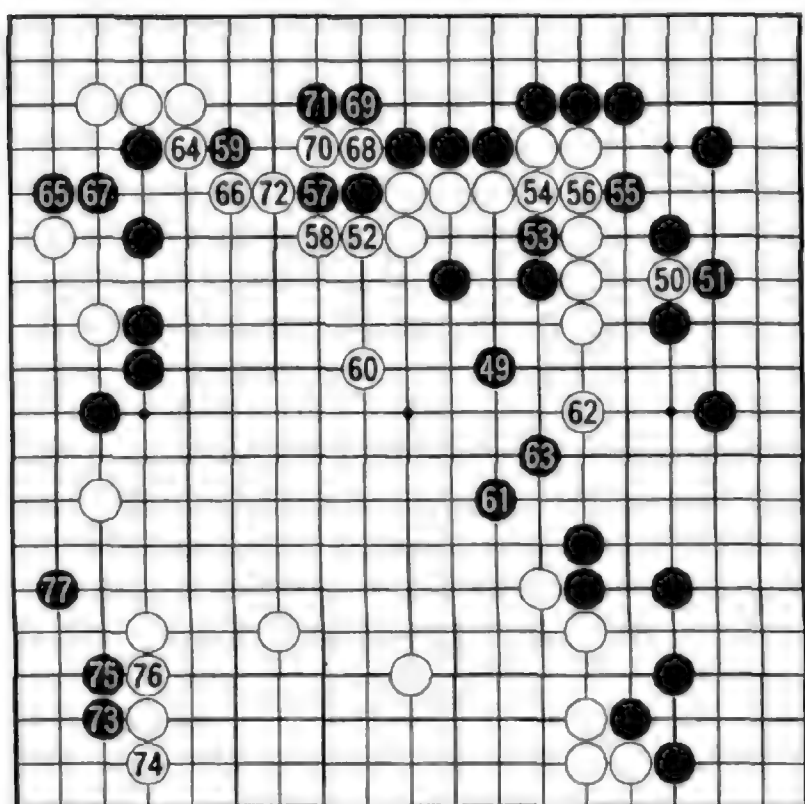
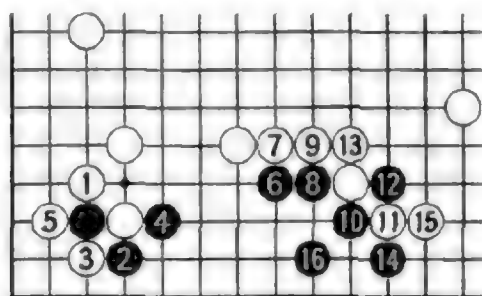


Figure 3 (49 - 77)

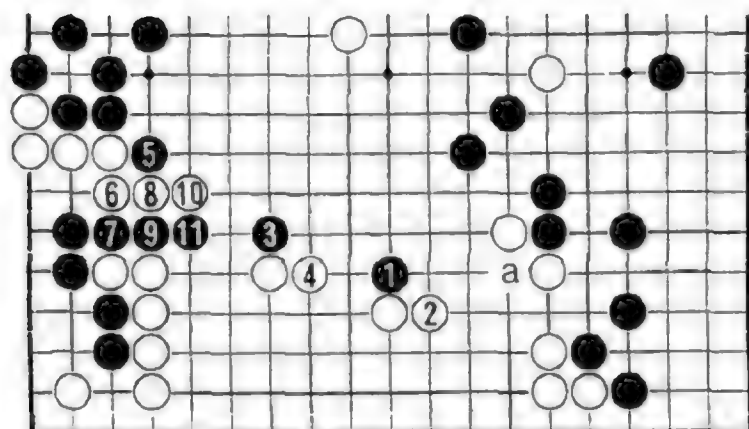
Figure 3 (49 - 77)

Black continues his attack on the centre white group. White finally manages to live and even picks up two stones with 68 to 72, but at the cost of giving up even more territory to Black at the top and on the left. White is way behind.

Black 73 is perfectly timed. If White answers at 1 in Dia. 2, Black has no trouble living in the sequence to 16. White 74 is the severest answer. However, Ishida comments that he contemplated resigning when Black attached at 73.



Dia. 2



Dia. 3

Figure 4 (78 - 127)

White 78 is a good answer to 77, but Black had foreseen it. Although his invading group dies, he is satisfied with reinforcing his side with 79 to 87.

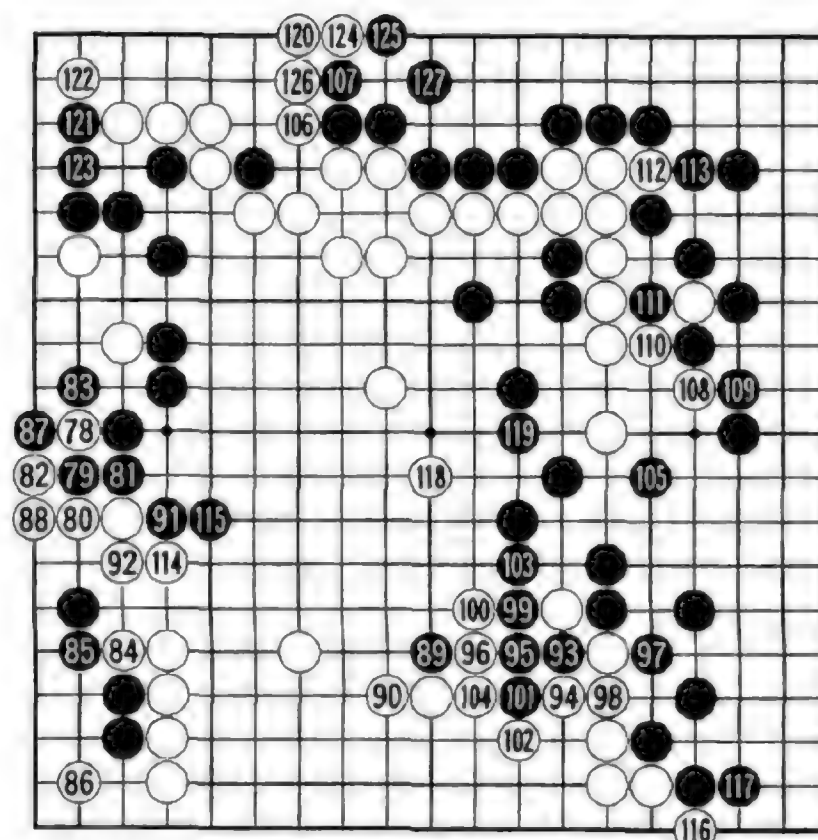


Figure 4 (78 - 127)

Black 89 is the final blow. If White answers at 1 in Dia. 3, he can protect his weakness at 'a', but Black continues with 3. Black 4 next would make too much of a dent in White's territory, so he tries to resist with 4, but then Black pulls out his captured group with 7 to 11. White therefore must give way with 90, but then Black makes a profitable cut at 93. Moreover, the sequence to 103 makes Black so solid that White can no longer aim at playing 117, the original purpose of 42 and 44 in Figure 2.

This game was yet another brilliant win for Sakata. His form in the Kisei tournament was so good that no-one could have blamed him if he already felt that he had the Kisei title itself well within his sights.

White resigns after Black 127.

Game Two

White: Sakata Eio 9-dan

Black: Ishida Yoshio Oza

date: 14th December, 1978

Figure 1 (1 - 31)

Three days before this game Ishida Yoshio defeated Kudo Norio in the final game of the Oza title match, thus winning his first title for two and a half years. This must have bolstered his confidence for this crucial second game in the final.

White 14 is an unusual move, though it has been seen previously, notably in a match between Hashimoto Uтарo and Go Seigen nearly thirty years ago. In that game White pushed up at 'a' with 16. The usual joseki move is 14 at 'b'.

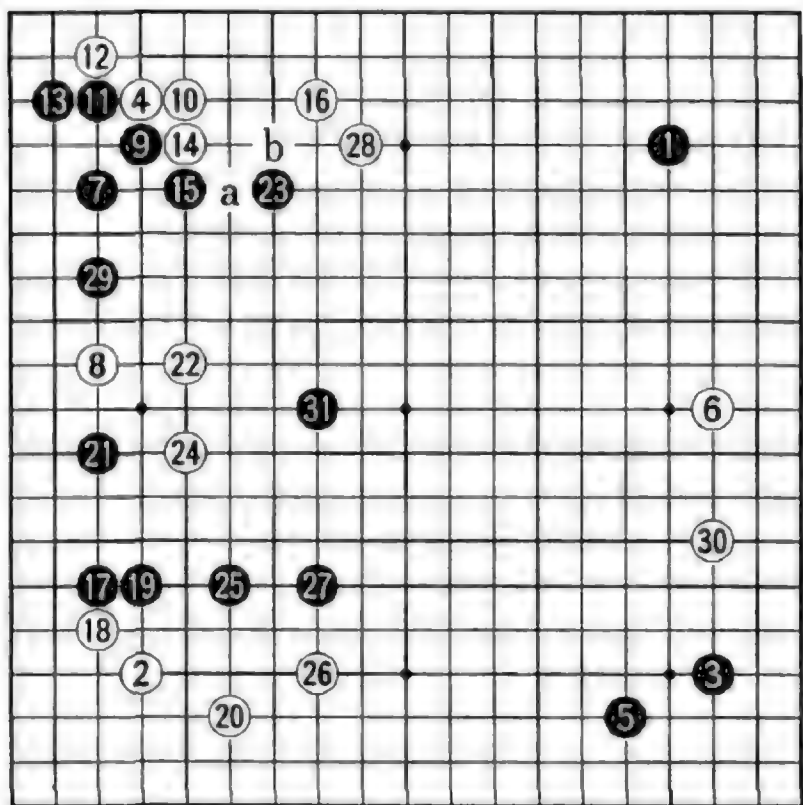


Figure 1 (1 - 31)

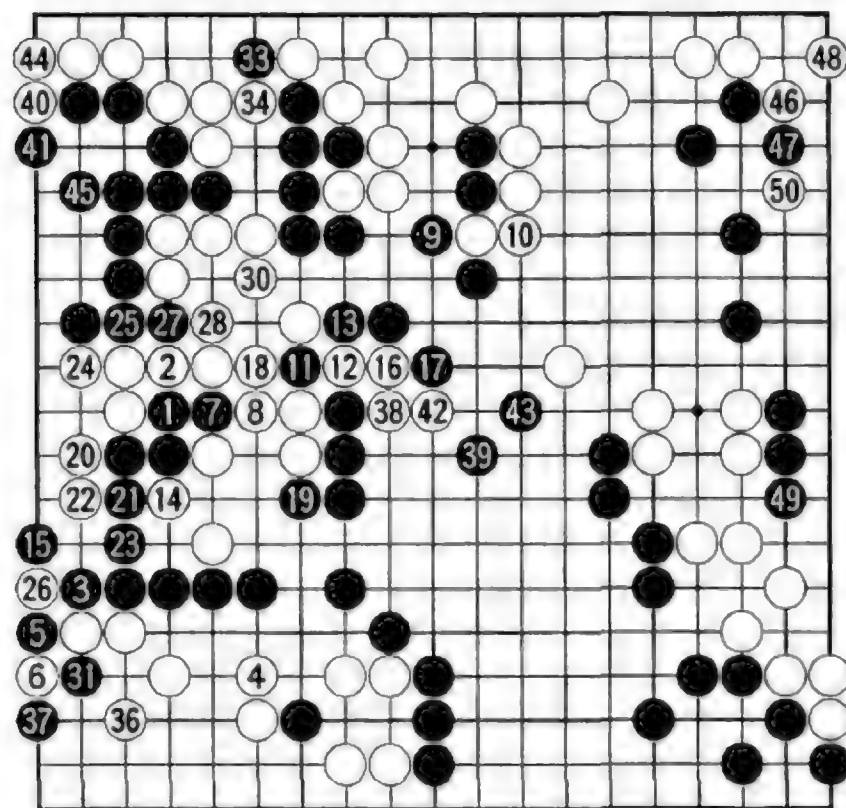


Figure 3 (101 - 150)
ko: 29, 32, 35

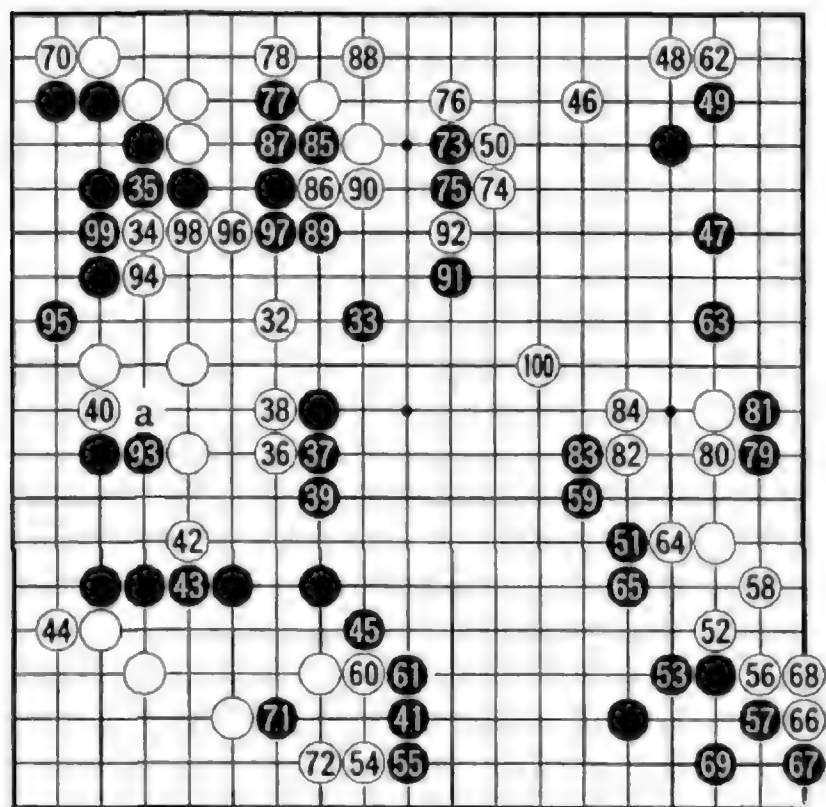


Figure 2 (32 - 100)

Figure 2 (32 - 100)

Sakata seems to be attaching very little importance to the centre in this game. First of all, he lets Black build thickness by attacking his group on the left with 33 etc., then when Black gives up sente in order to play 45, he blithely switches to the top with 46 to 50. However, after the game he regretted not playing 46 at 51, since this turned out to be one of the crucial points of the middle game.

Black 93. Black expected White 'a', after which he intended to switch to 100. However, White surprised him by taking sente with 96 and 98, thus getting to 100 first. This considerably improved White's position.

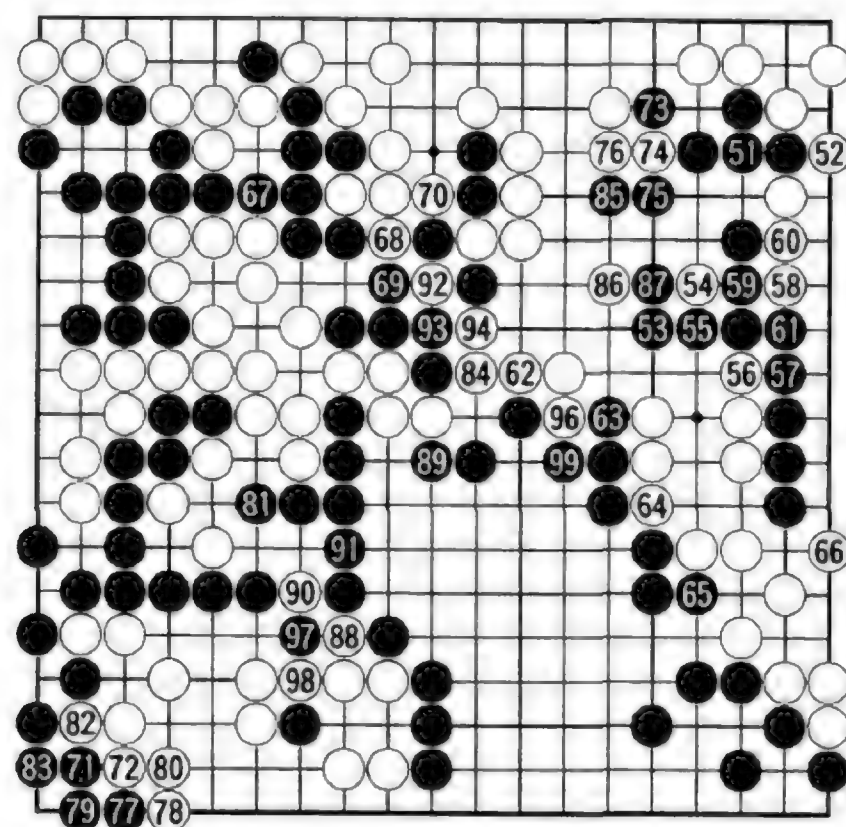


Figure 4 (151 - 200)
ko: 95, 100

Figure 3 (101 - 150)

Ishida launched an all-out onslaught on White's group on the left, but despite the fact that he went into byo-yomi with 12, Sakata managed to survive the onslaught.

Figure 4 (151 - 200)

Ishida faltered a little in the face of Sakata's fierce attack on his group on the top right. When White gouged out his territory with the sequence to 60, the game became very close.

Figure 5 (201 - 279) (next page)

The game was finally decided by two ko fights. Ishida, who had plenty of time left, summed up the position with the precision for which he is

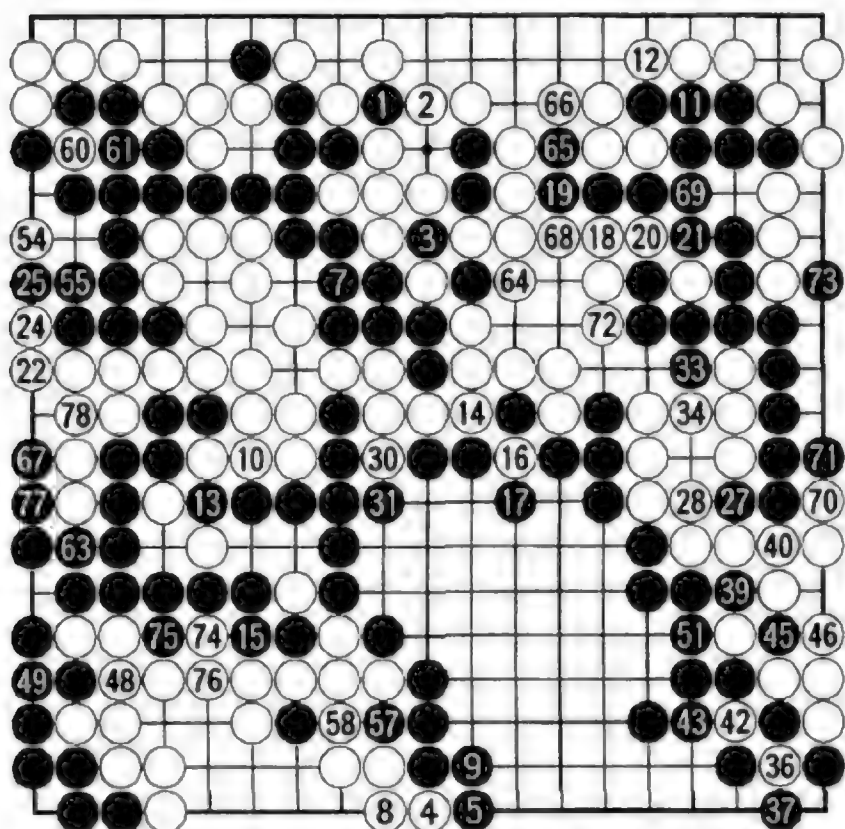


Figure 5 (201 – 279)

ko: 6, 23, 26, 29, 32, 35, 38, 41, 44, 47, 50;

52: connects (at 45); ko: 53, 56, 59, 62;

79: above 16; Black wins and connects the ko

famous and determined his strategy for dealing with the kos. When he played 19 in this figure, he had already exactly calculated the final margin.

Black wins by half a point.

Game Three

White: Ishida Yoshio Oza

Black: Sakata Eio 9-dan

date: 21st December, 1978

This was the last professional game of the 1978 tournament year and also one of the more important. Not only did it offer the winner a shot at the mammoth Kisei title prize, but it also decided the prize for the final itself, which at two million yen is superior to some of the minor titles.

Figure 1 (1 – 44)

Black 15. A new move, first played by Fujisawa Shuko in a TV game against Sakata. The aim, of course, is to deny White a base on the side. Blocking at 41 would be too heavy, so White jumps lightly to 16. In his game against Shuko Sakata continued with 18 at 'a', but since this gives Black the chance to create defects in White's shape by wedging in at 'b', Ishida preferred to dodge to 18.

Black 27. Sakata spent one hour eighteen minutes on this move. Once Black makes this hane, the sequence to 38 is forced. This result seemed to be a bit of a shock for Sakata, as Ishida was

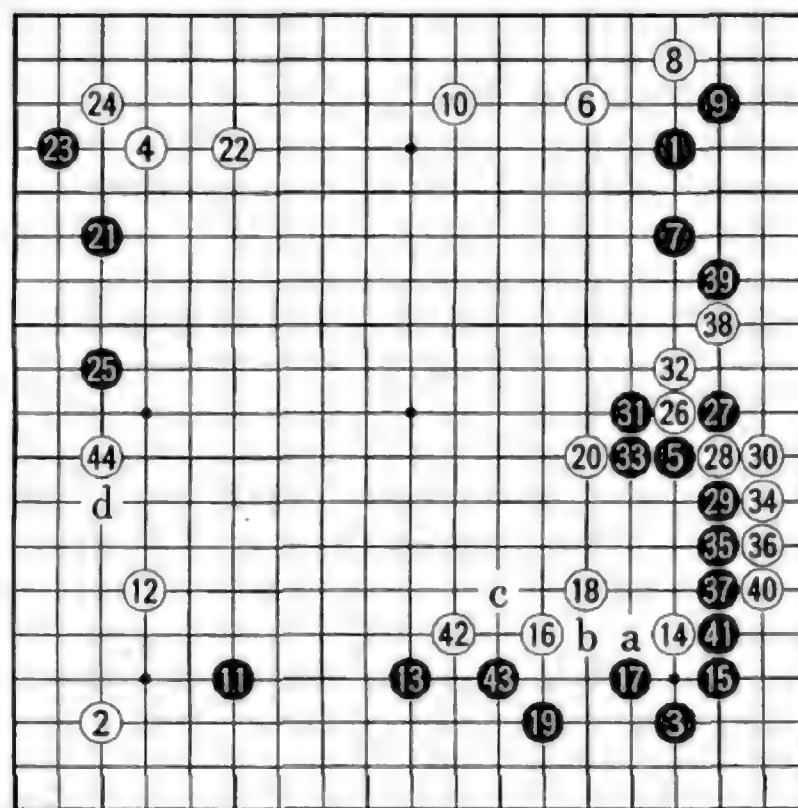


Figure 1 (1 – 44)

playing in the manner for which Sakata himself is famous, that is, taking early profit at the cost of creating weak groups.

Black 39 is pure gote – attacking at 'c' would be more severe.

White adds just one stone, at 42, to reinforce his centre group, then switches to the last large fuseki point of 44. This move forestalls Black 'd'. Figure 2 (45 – 75)

Black 45. White is ahead in territory, but Black should be able to gain compensation through attacking the centre group. Sakata felt that he was behind at this stage, but actually the position was fairly equal.

White's group is virtually connected to the left

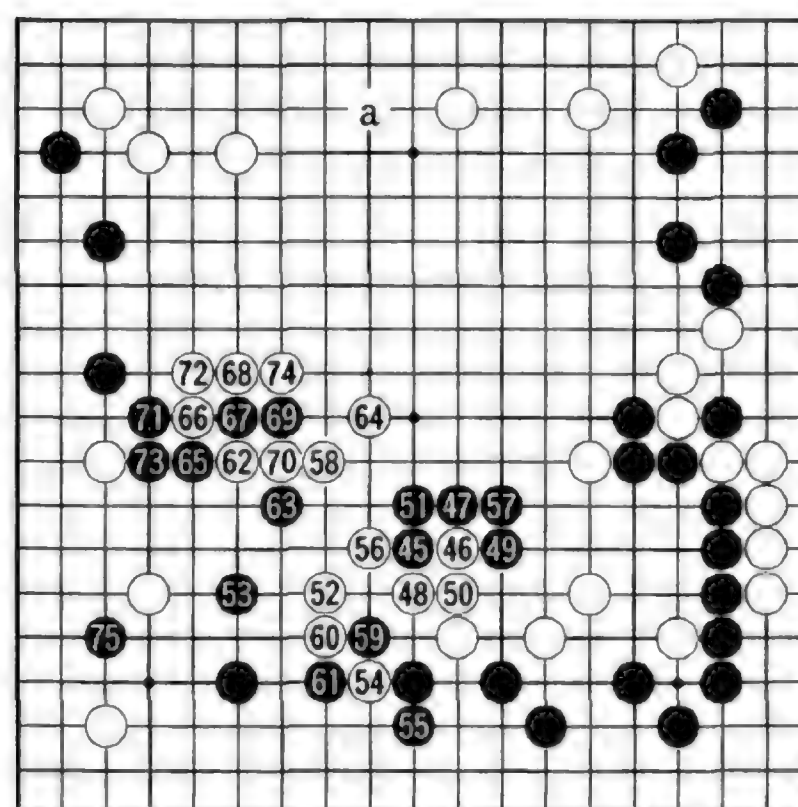


Figure 2 (45 – 75)

side after 62. Invading at 'a' at the top with 65 would be good enough for Black, but instead he aggressively keeps on trying to cut off White's centre group. After the forced sequence to 74, Black strikes at 75. However, the thickness White has gained from capturing the two stones in the centre puts him in the lead.

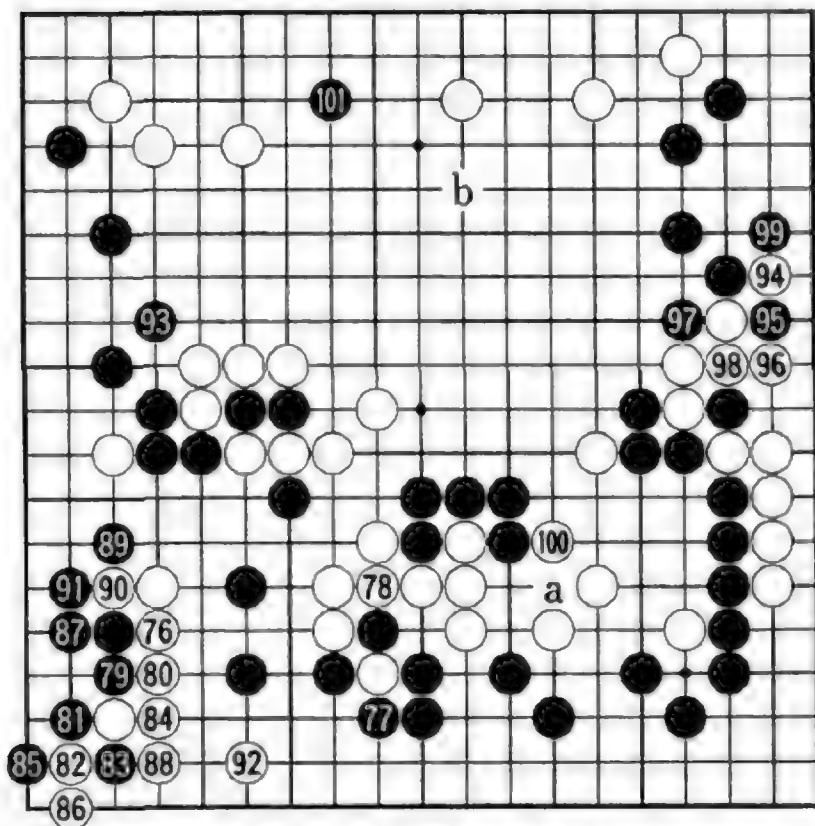


Figure 3 (76 - 101)

Figure 3 (76 - 101)

Black lives easily with the sequence to 91, but since he has to defend at the top left at 93, White strengthens his right side group with 94 etc. White then plays at 100 in order to defend against Black 'a', while also aiming at capturing the five black stones in the centre. However, this gives Black the chance to make the do-or-die invasion at 101, so playing 100 at 'b' would have been preferable.

Figure 4 (102 - 128)

White 2 is the wrong answer to Black's invasion. After the game Ishida commented that he should have attacked at 1 in Dia. 1. After the sequence to 10, White could switch to 24 in the figure, as his group at the top is alive. If Black attacks his eye-space with 'a', White extricates himself with 'b', Black 'c', White 'd'.

White has no choice about pulling back at 6. If he gives atari at 1 in Dia. 2, Black counters with 2 to 6 and White's loss at the top right is too great. Neither can White afford to play a ko with 8 in the figure at 12, as he has no ko threat equal to Black's at 'a'. For the same reason White is unable to risk the ko with White 16 at 'b', pro-

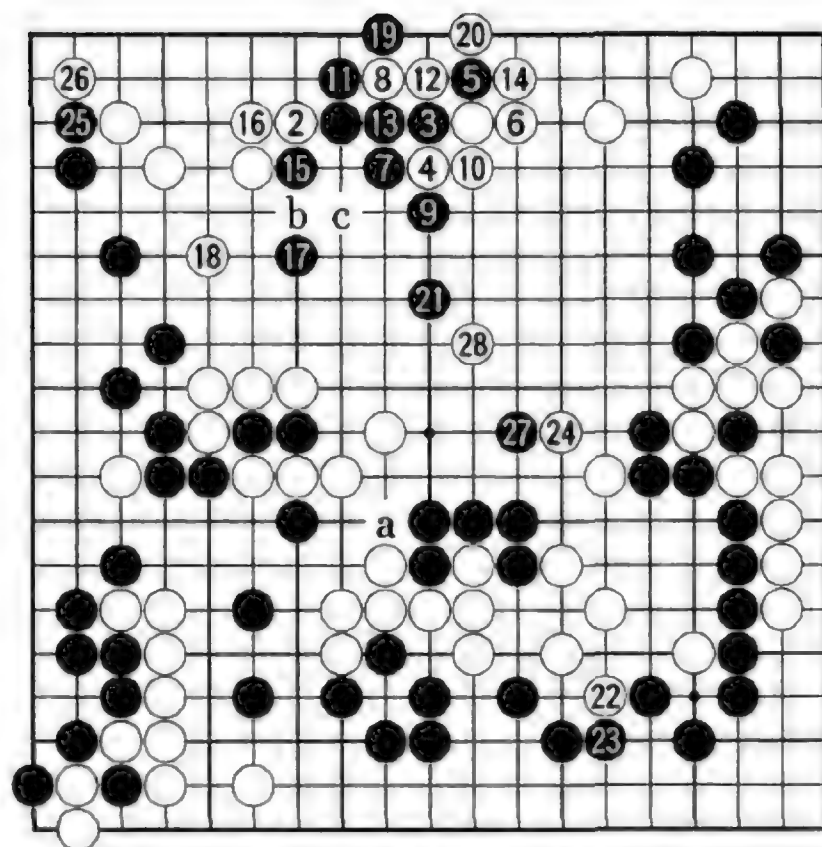
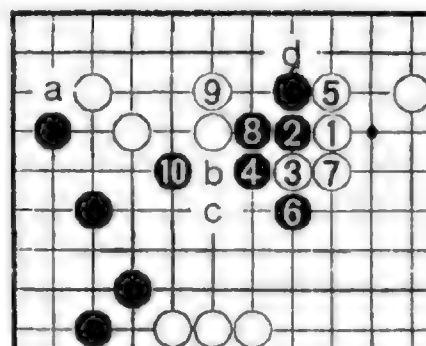
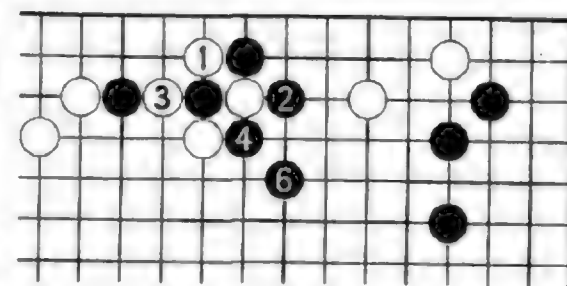


Figure 4 (102 - 128)



Dia. 1



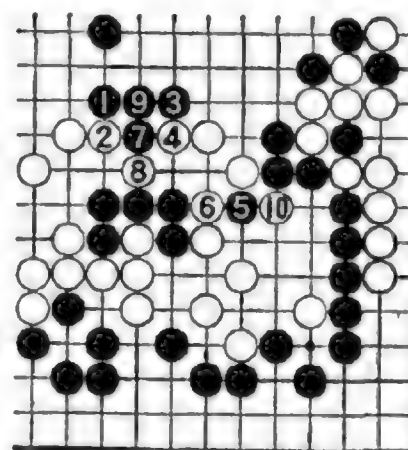
Dia. 2

5: connects

voking Black 'c'.

Due to his mistake with 2, White is powerless to resist Black's onslaught on his moyo at the top. When Black secures his group with 21, he has turned the tables on White and has a lead, according to the calculations of Takagawa 9-dan, of seven or eight points on the board.

Sakata held his lead for the very short space of some six moves. According to Takagawa, all he had to do to clinch victory was to sacrifice his five stones in the bottom centre on a small scale. Takagawa offered the sequence in Dia. 3, which ends in sente for Black and would have safely maintained his lead.



Dia. 3

However, Sakata is known for his reluctance to sacrifice and sure enough he tried to lead his stones out with 27. This in turn gave Ishida the chance to make a desperate attack with 28.

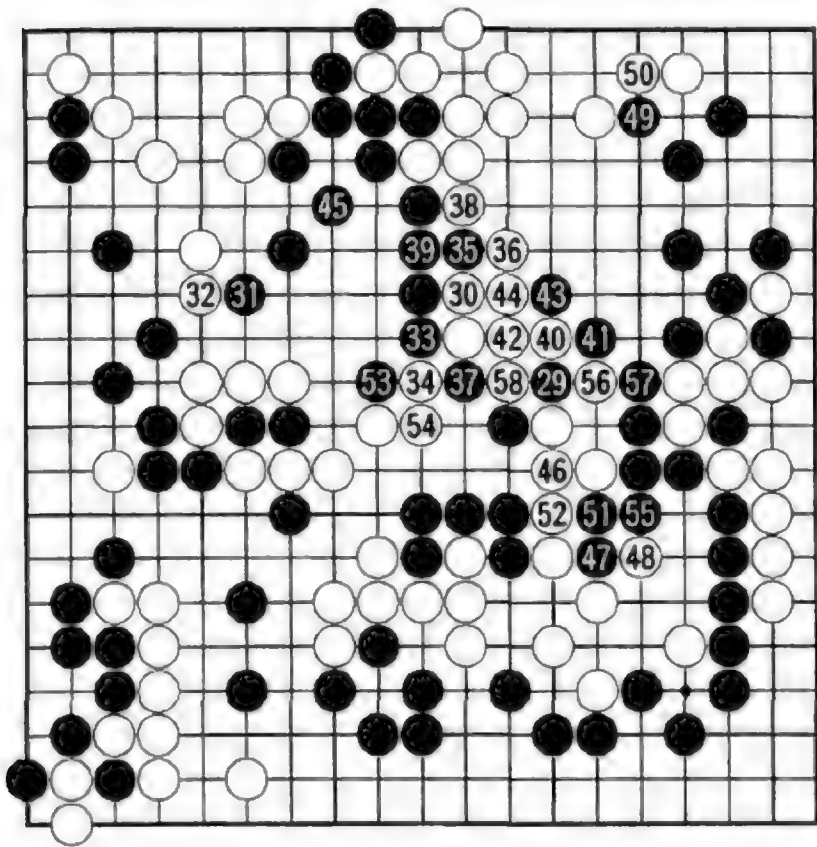
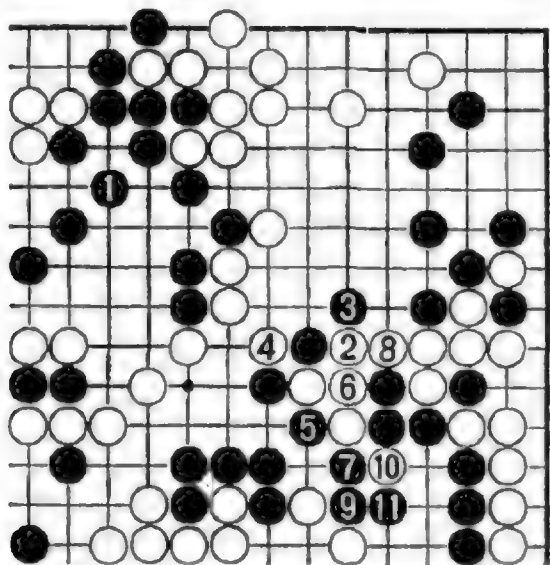


Figure 5 (129 - 158)

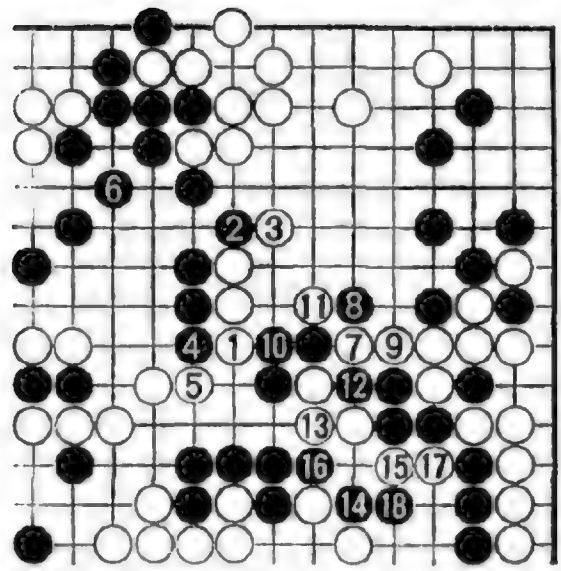
Figure 5 (129 - 158)

Black 37 is the losing move: Black should simply have played at 1 in Dia. 4. Even if White attacks with 2, the black stones in the centre come back to life in the sequence to 11. This means that White 34 was also wrong, as White should have extended at 37 with 34, that is, at 1 in Dia. 5. White would not be able to catch the centre stones this way, but picking up four stones on the right would have been good enough. As in the first game of the Kisei title match, both players made one mistake each, but the one making the second mistake suffered more.

Black's centre stones were finally swallowed up by White in the sequence to 58. Comparing this



Dia. 4



Dia. 5

result to Dia. 3 on page 37, Takagawa commented that Black lost about ten points here. This setback decided the game.

White wins by 6½ points.

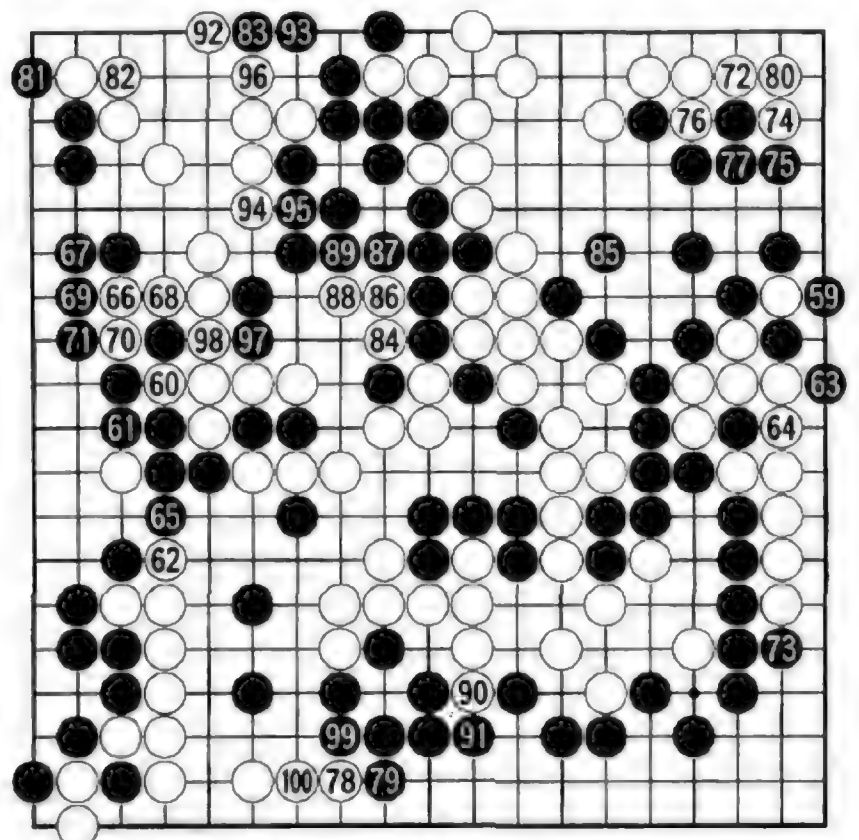


Figure 6 (159 - 200)

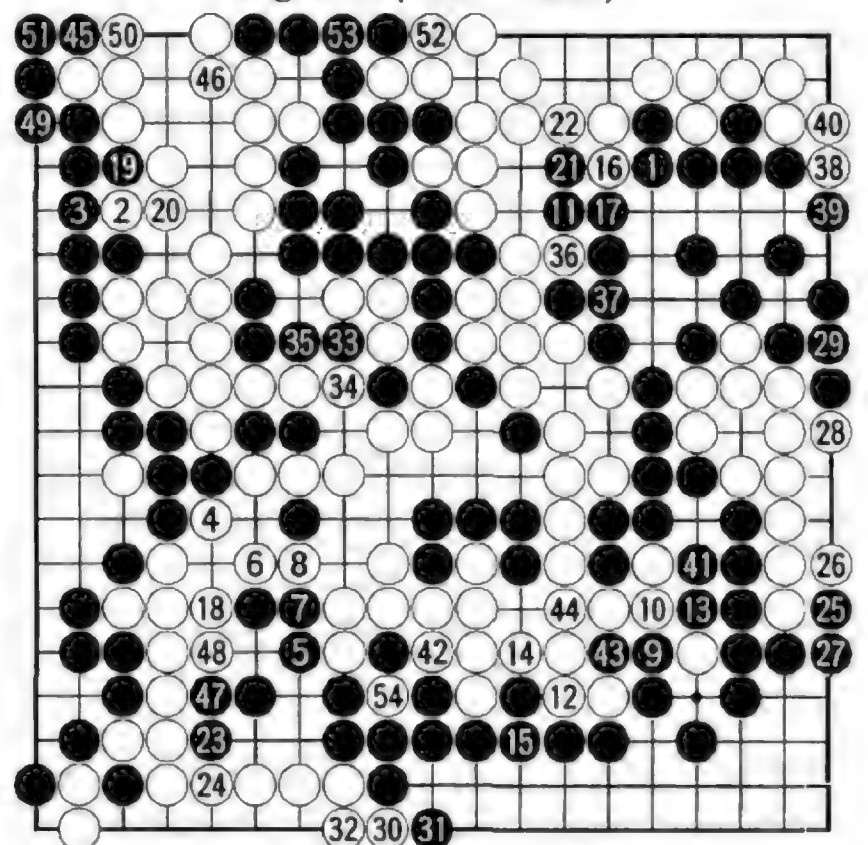


Figure 7 (201 - 254)

White wins the ko at 54.

Time is the Enemy Akiyama Kenji

(Under the present Nihon Ki-in rules, a player goes into byo-yomi, literally 'reading out the seconds', when he reaches the last five minutes of his allotted time. So long as he plays within one minute, no more time is deducted, but if he goes over the minute, he is then down to four minutes and so on. When he reaches his final minute, he loses on time if the time-keeper reads out the 60th second before he makes his move.)

Byo-yomi

Except for the big three title matches, Kisei, Meijin and Honinbo, the standard time allowance in the newspaper tournaments and the oteai is six hours per player. The modern tendency has been to shorten the time. There are many players who are far from happy with this. One is Kajiwara Takeo 9-dan, who on the go board is afraid of no mortal foe.

'What I fear most is lack of time. My heart stops when I hear the time-keeper reading out the seconds. I'd like a minimum of fifteen hours.'

Fujisawa Hosai 9-dan is of the same opinion.

'The quality of modern go has suffered because of the time limitation — people play moves just to gain time, often you have to compromise because you don't have enough time to read a position right out. It'd be nice to have just one tournament with a time allowance of about fifteen hours.'

I feel the same way. In fact, forget the fifteen hour limit — I'd like to see a tournament with unlimited time, with the players taking a month if they felt like it. Even just as a spectator at a game, I find it painful to listen to the seconds being read out. Slow players like Fujisawa Hosai and Kajiwara are used to playing in byo-yomi, but even so they often slip up in byo-yomi and suffer upsets in won positions.

However, there is one perverse player who gives the impression of enjoying byo-yomi. This is Kada Katsuji 9-dan, the king of the slow players.

The inimitable Kada

Under the present system the time-keeper reads out the last ten seconds of the last minute and the game is lost on time the instant he reads out 'ten'. Formerly the time-keeper would read out, 'fifty-five seconds, fifty-eight seconds, please move'.

However, there was some bad aji in this system. According to Kamimura Kunio 6-dan:

'The worst problem was with TV games. When I used to act as time-keeper, the player wouldn't make his move even when I said "fifty-eight seconds, please move". There were quite a few people who would hurriedly make their move after about five seconds had gone by. On a number of occasions I really felt tempted to declare a loss on time.'

All this bad aji disappears when one simply reads out one to ten. Even so, the time-keeper is only human and apparently he is sometimes swayed by his personal feelings in the performance of his duty. In a title match three or four years ago, the title-holder had his back to the wall facing a kadoban. In the final game he was in a bad position and down to his final minute. The time-keeper:

'He would play on "eight" or "nine", but I just could not help speaking slowly. It actually took me thirteen or fourteen seconds to read out the ten seconds.'

Getting back to Kada 9-dan, in the fuseki and middle game he blithely runs through his time as if he had an unlimited supply, so he's a certainty to be down to his final minute within a hundred moves. However, he doesn't even change expression.

'One, two, three, four, five'

Halfway through his final ten seconds he leisurely stretches out his hand. You think he's going to reach into the bowl and take out a stone, but not so. Instead he is reaching for his teacup. He drains it at one gulp, then on the count of 'eight, nine' briskly lays down a stone on the board.

This is an almost superhuman feat. What is more, it is like this every move. The spectator is beside himself with anxiety, but just for the record Kada has never yet lost on time.

(Continued on page 61)



Kada Katsuji

How to Improve at Fuseki (9)

Kato Honinbo

The Chinese-style fuseki (i)

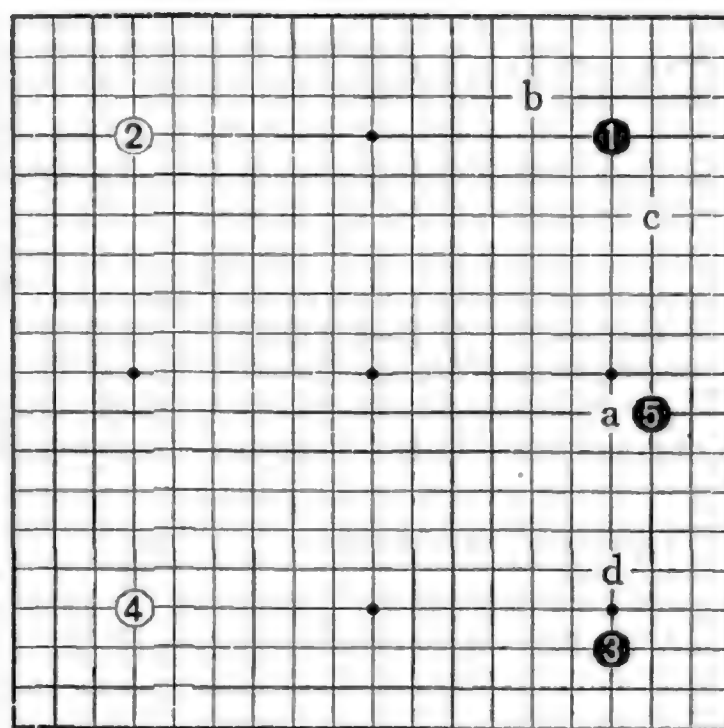
The Chinese-style fuseki boom seems to have passed its peak and one no longer sees it in just about every game as one did about a year or so ago. This is not to say that it has gone out of fashion, however; on the contrary, it seems to have firmly established itself as one of the standard fuseki patterns, along with the Shusaku style and the sanren-sei. Moreover, there are still depths remaining to be explored in the Chinese-style pattern — it will be a long time, if ever, before anyone can claim that he has mastered it. As some of the tournament games appearing in this issue show, new experiments in this pattern are constantly being carried out. Sakata 9-dan has become an avid exponent of this fuseki strategy, Fujisawa Shuko still relies on it in really important games, and I myself regularly revert to it.

Dia. 1 shows the low Chinese-style. Black 5 at 'a' is a popular variation. White of course has many other ways of playing on the left side, but for the moment this is not our concern.

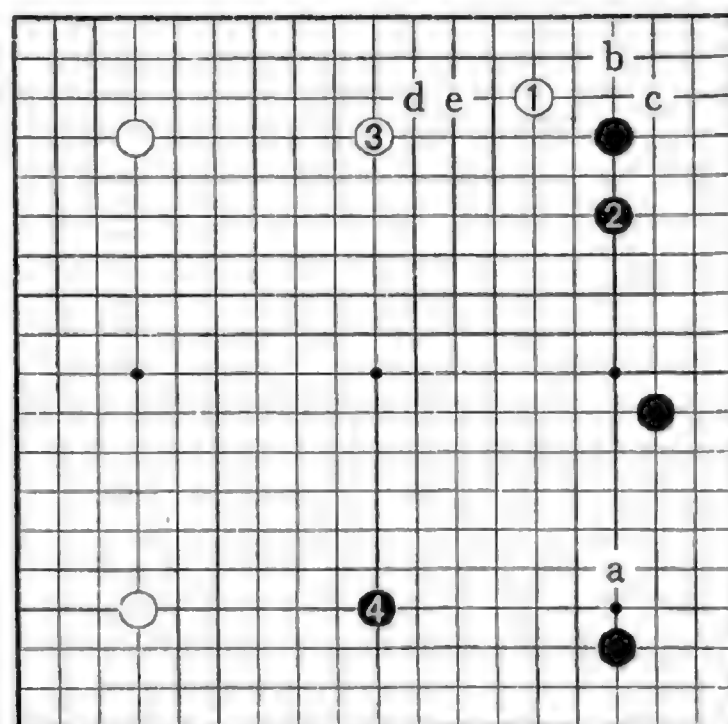
This pattern was developed in an amateur study group presided over by Yasunaga Hajime and it appeared in the 1961 Amateur Honinbo playoff. It was not further developed at that time in Japan, but it attracted the attention of some touring Chinese players in 1962. They experimented with the pattern back in China. Ironically it then attracted the attention of Shimamura Toshihiro 9-dan when he toured China in 1966 and he 're-imported' the pattern into Japan. For a time it was known as the 'Shimamura style'.

White has various strategies with which to counter this pattern. He can make approach moves at 'b', 'c' or 'd' or he can occupy a large fuseki point at the bottom. In this issue we will look at each of the approach moves.

Dia. 2. First let's look at White 1. The idea behind this move is virtually the same as in the case of sanren-sei. Black 2 is the usual answer, after which White extends to 3 and Black takes the large point of 4 at the bottom. Enclosing the corner with 'a' instead of 4 would make Black's position too biased to the right and put him behind in overall development. One of the features of the Chinese style is that Black does not enclose



Dia. 1



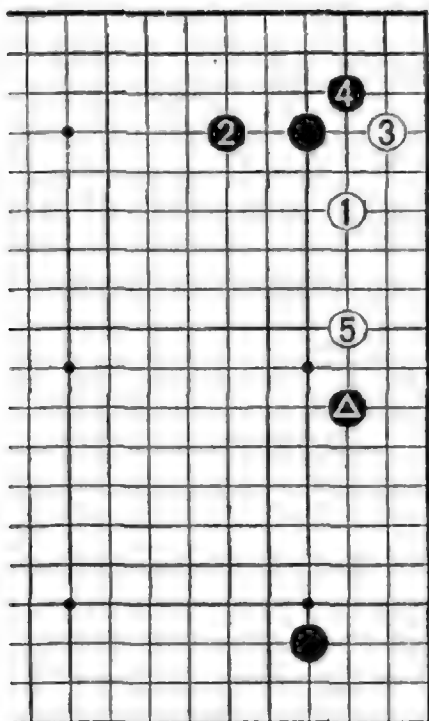
Dia. 2

this corner but rather invites White to come in and be attacked.

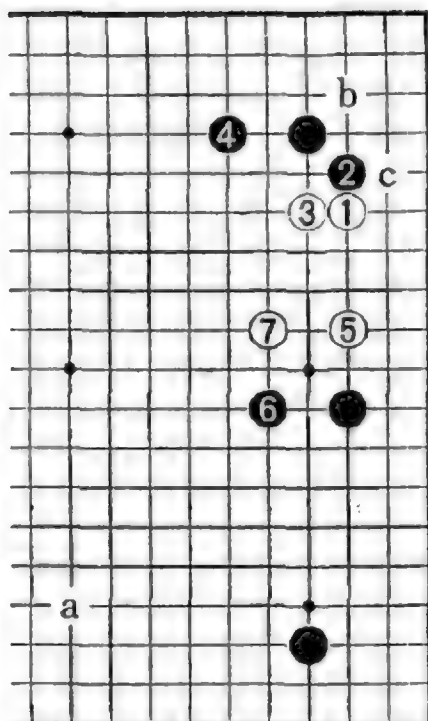
Instead of 3, playing White 'b', Black 'c', White 'd' is also a standard sequence and recently seems to be more popular. The strategy is the same as with the sanren-sei, as also is using 2 to make a pincer at 'e' or to switch to the bottom at 4.

Dia. 3. Playing at 1 on the other side is not seen very often. White gets a cramped position as Black is lying in wait with ▲. However, answering with 2 here is a slack move — the result to 5 makes ▲ meaningless.

Dia. 4. Attacking with 2 is essential. Black is satisfied with the result here as White has made a narrow two-space extension to 5 from his



Dia. 3



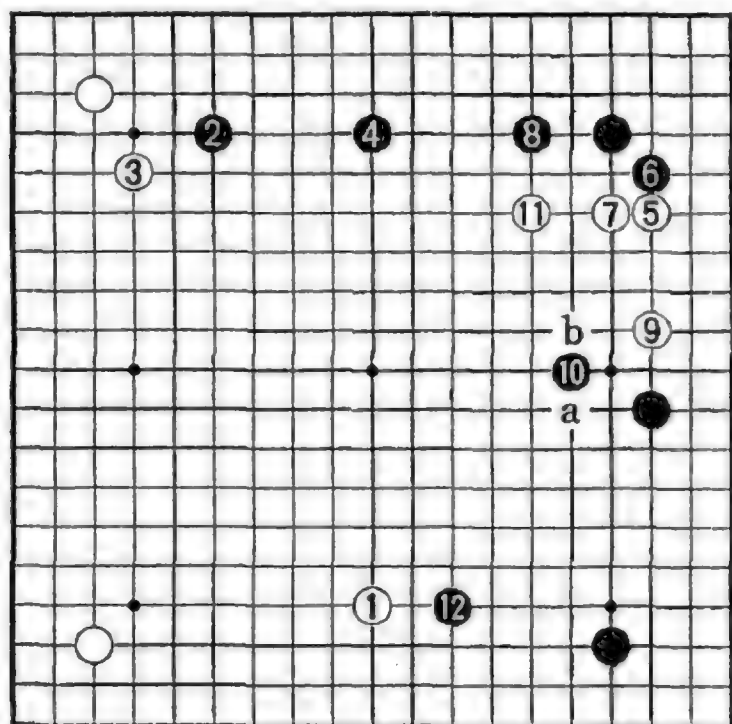
Dia. 4

two-stone wall (the proverb directs one to make a three-space extension for maximum efficiency).

Black 6 and White 7 next are reasonable. Omitting 7 would get White into trouble, as Black 7 would put him under too much pressure.

Extending his moyo next with 'a' is ideal for Black. He need not worry about an invasion by White at 'b' as answering at 'c' would weaken White's four stones.

On occasion the special strategy of Black 2 at 'c' is seen, but in general you can't go wrong if you attach at 2.



Dia. 5

Dia. 5. This game, from the 1973 oteai, is the first in which I played the Chinese-style fuseki. My opponent was Magari 8-dan.

When White plays 1 at the bottom, occupying the top with 2 and 4 is natural. White 5 next is essential, as Black 7 would make ideal shape. After the set pattern to 9, Black attacks at 10,

though the sequence Black 'a'—White 'b'—Black 12 is also of course possible. It is not easy to say which way of playing is better.

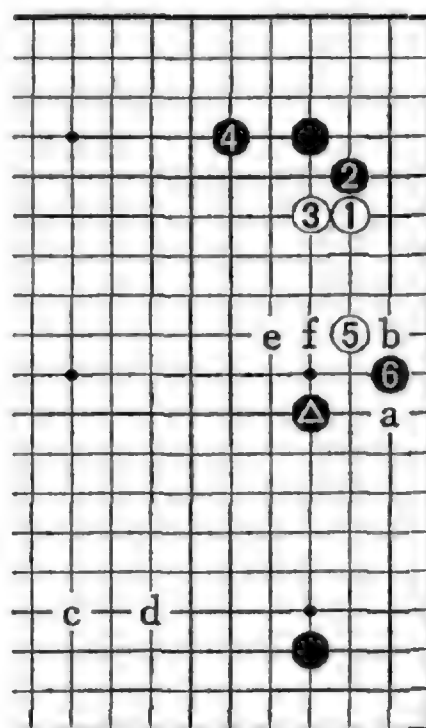
Black extends to 12 and waits for White to come in on the right — this is the essence of the Chinese style.

Dia. 6. Black 2 is also a good move when Black has played the high move at ▲. When White extends to 5, the important thing is to close off the side with 6, as permitting White to run along the side at 'a' would immediately settle his group. This would make nonsense of Black's fuseki strategy.

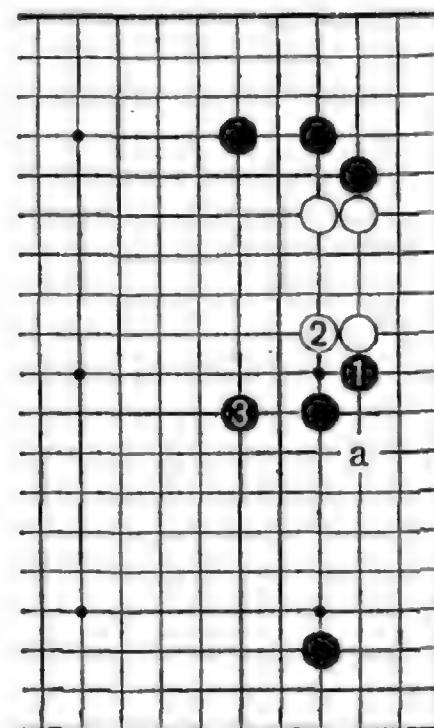
If White answers 6 at 'b', Black can be satisfied with having closed off his side in sente and can switch to an extension around 'c'. If there is already a white stone around 'c', Black should play at 'd' (or one space to the right).

If White ignores Black 6, Black can make a severe attack with Black 'b' or 'e' (for examples of the latter, see GW2, page 5, and GW3, page 23).

Playing White 6 at 'f' is Takemiya-style (see GW4, page 28). In this case there is no urgent move on the right, so Black can switch to the bottom.



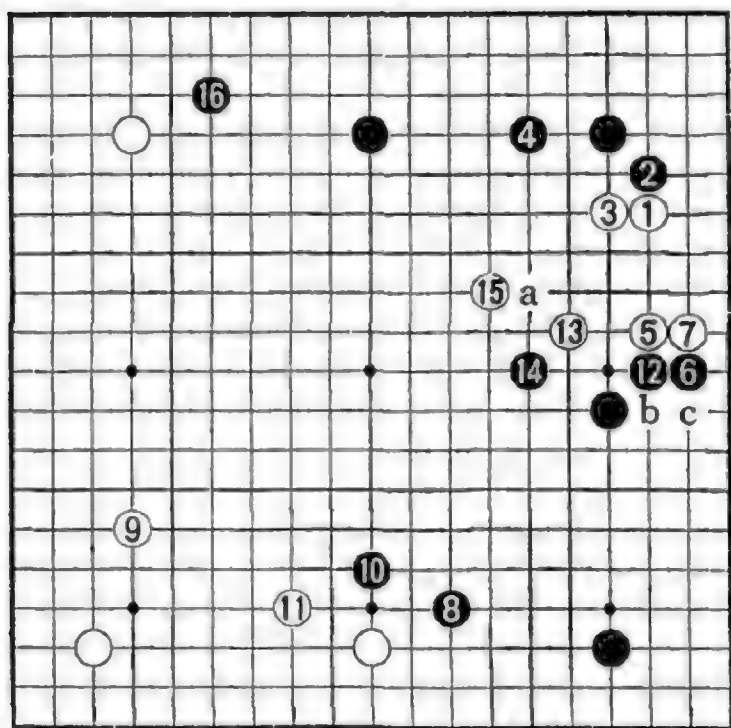
Dia. 6



Dia. 7

Dia. 7. The crude diagonal contact play of 1, followed by 3, is also a strong move. However, this strengthens White and leaves Black with a disagreeable weakness at 'a'.

Dia. 8. This is the fifth game of the 1976 Judan title match — my opponent is Rin Kaiho (see 'Go Review', Autumn 1976). After the sequence to 6 White blocks at 7 to secure his base (Fujisawa Shuko's opinion was that White should move out into the centre with 7 at 'a'). Black then switches



Dia. 8

to the bottom with 8; when White encloses the corner with 9, Black 10 becomes the key point for the moyos of both sides.

Next Black reopened his attack with 12 — if this move is omitted, White easily lives with White 12, Black 'b', White 'c'. In this game White did not get a chance to play 12 first.

Black continued his attack with 14 which also worked nicely in building up his moyo. Black switched to the top left with 16, then launched a severe attack on White when he invaded Black's right side moyo.

The reader should pay particular attention to Black 8, 10 and 12 — these were the key moves in Black's fuseki strategy.

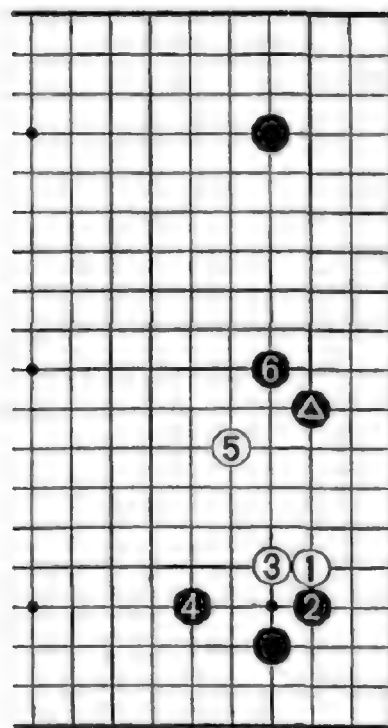
Making an approach move against the 3-4 stone

Making an approach move against the 3-4 stone is the direct method for confronting the Chinese-style pattern. However —

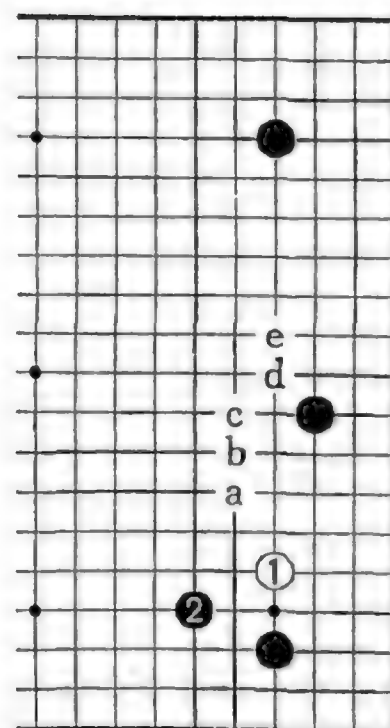
Dia. 9. The low approach move at 1 is just what Black wants. He gets a nice attack going with 2 and 4, thus utilising ▲ with 100% efficiency. If White 5, Black 6 is good enough.

Dia. 10. White usually makes the high approach move at 1. Black 2 is then the most common answer. Next White usually attaches at the 3-3 point, although moving out 'vaguely' with 'a', 'b' or 'c' can at times be a good strategy. However, making simple answers to these moves is good enough for Black — to wit, answering White 'a' with 'c', White 'b' with 'd' and White 'c' with 'e'.

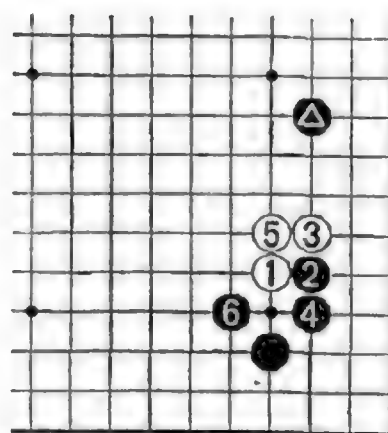
Dia. 11. First we should see what is wrong with answering White 1 with Black 2. If White were kind enough to continue with 3 and 5, Black



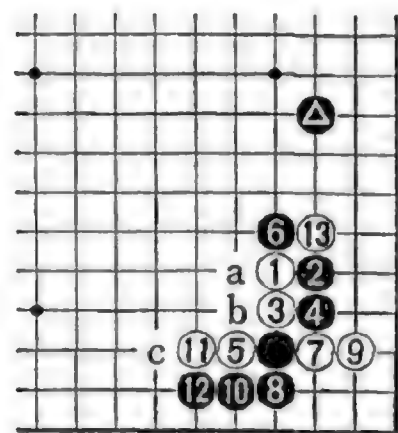
Dia. 9



Dia. 10



Dia. 11



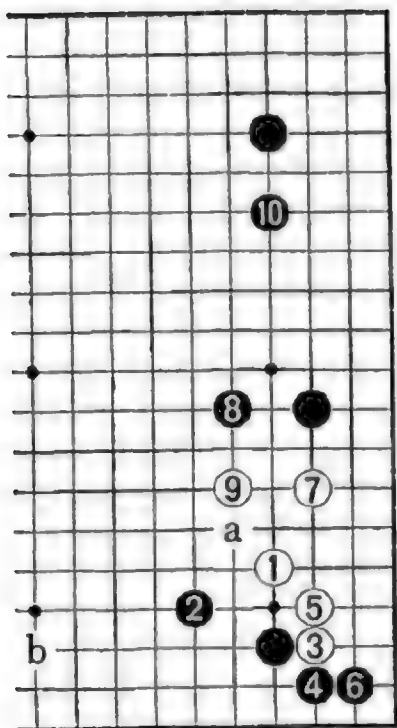
Dia. 12

would get an ideal result, as Black ▲ is in just the right position for attack.

Dia. 12. However, White is not here to give Black a helping hand, so most likely he will answer with 3 and 5. Extending at 13 with 6 is not appealing, as Black ▲ would become a little over-concentrated. Consequently the hane at 6 is the only move, but then after 7 to 10 White extends to 11. If Black 12, White cuts at 13 and Black collapses, since the ladder with Black 'a'—White 'b'—Black 'c' does not work (White naturally has a stone at the top left when Black plays the Chinese-style fuseki).

Some sharp readers may recall that I did attach at 2 in the sixth game of last year's Honinbo title match (see GW9, page 29), but there were two significant differences in the overall position. Firstly, Black ▲ was one space higher and secondly, the ladder with 'a' was favourable for Black. There are interesting problems involved in the contact play at 2 which we will go into further in the next issue.

Dia. 13. The moves to 7 form the standard sequence. White 7 is a narrow extension but it secures a base on the side. Black 8, aiming next at



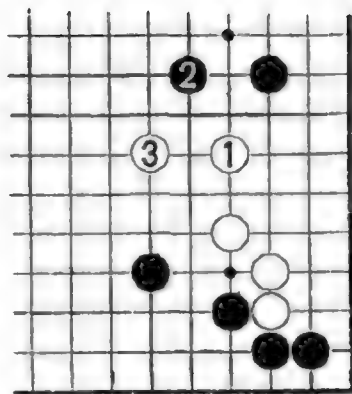
Dia. 13

pressing at 'a' or playing at 9 is a good point. White naturally reinforces with 9 and the fighting here comes to a pause.

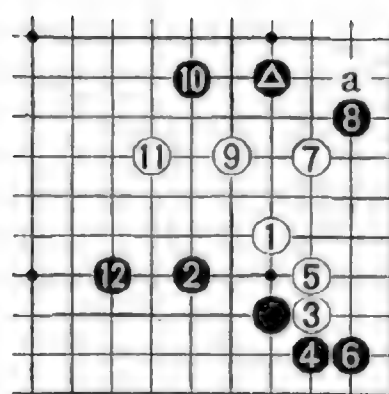
What is your opinion of this result? I imagine that many readers feel that, due to the trouble he has had getting a living shape, White has ended up with a cramped position. That at any rate is my opinion but I also think that it cannot be helped, since Black had a numerical superiority in this area.

After White 9, enclosing the corner with 10 or extending to 'b' are good moves for Black. Instead of 7 –

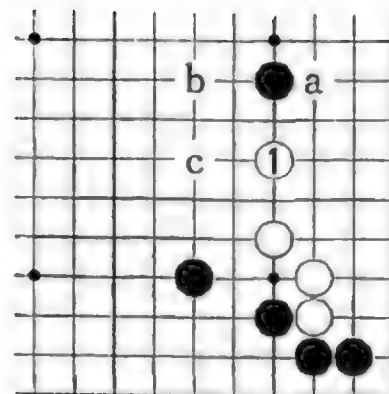
Dia. 14. The high move of 1 is also possible. The idea of this strategy, invented by Takemiya,



Dia. 14



Dia. 15



Dia. 16

is that since White's position in Dia. 13 is open at the side anyway, even with the low move of 7, White might as well move out into the centre more quickly with 1 and 3. This is an interesting variation which merits consideration.

Dia. 15. The moves to 7 are also a set pattern when Black has played the high move at ▲. Black 8, preventing White from playing 'a', is a key point both for attack and for taking territory. The exchange concludes with 9 to 12. Instead of 7 –

Dia. 16. White 1 is also a good move in this position. White can live at any time by attaching at 'a'. The exchange of Black 'b' for White 'c' would give a leisurely development. Black could also omit 'b' and switch to a large point elsewhere.

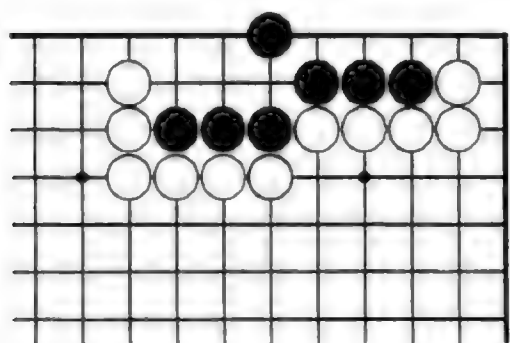
It is difficult to pick the best variation from Dias. 13 to 16, but none of these results gives Black cause for dissatisfaction. This meant that White had to come up with something better. We will look at this next stage in the development of the Chinese-style fuseki in the next issue.

Basic Fighting Techniques

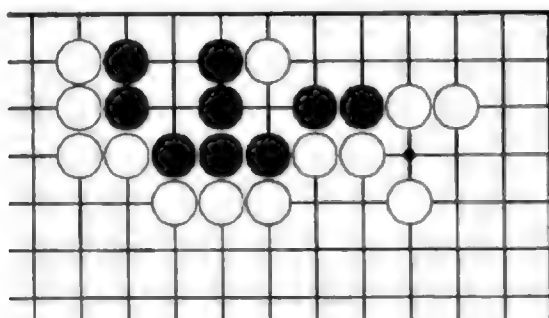
Miyazawa Goro 6-dan

This series is a systematic survey of the most important tesuji patterns and their application in actual play. A knowledge of these techniques is essential for any player who hopes to advance to the higher kyu and dan levels, but players of all strengths should find the series useful for testing their mastery of tesuji and for repairing defects in their technique.

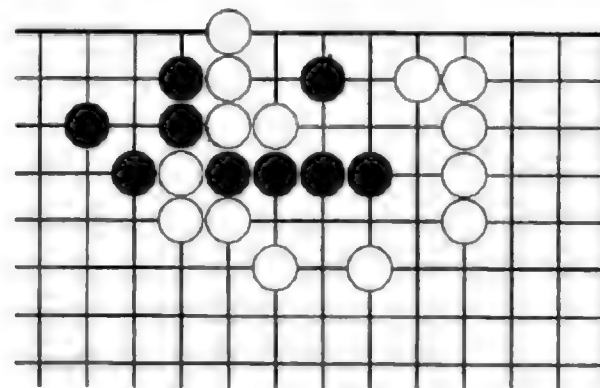
Before reading further, have a look at the three problems given below. The same tesuji is involved in each. If the solutions do not flash instantly into your mind, then this article is for you.



Problem One
White to play



Problem Two
White to play



Problem Three
White to play

Pattern One: The Diagonal Move

The diagonal move or kosumi is not a spectacular move but it is a very flexible one. The feature of this tesuji is that it attacks from a distance, one pace away, without coming to grips immediately. It is often surprisingly effective, yet it can be easy to overlook.

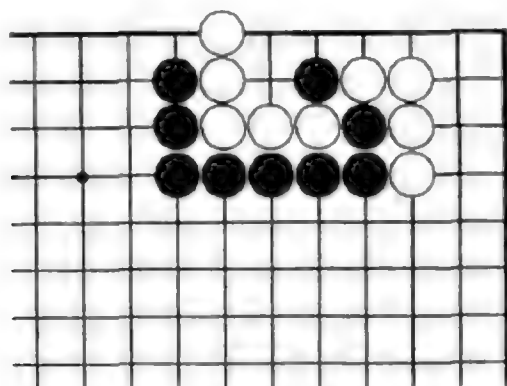
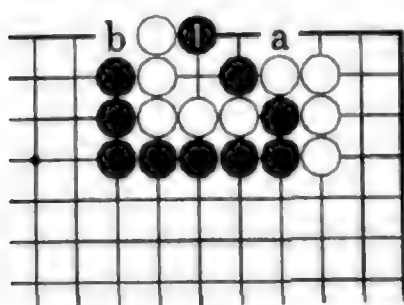
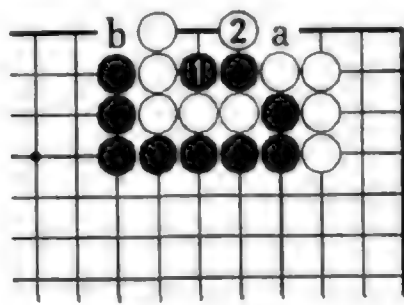


Illustration One: Black to play

Dia. 1. This is the most basic illustration of the diagonal move tesuji. Black 1 is the vital point for capturing the five white stones: White cannot give atari because of his shortage of liberties. If next White 'a', Black wins the fight with 'b'.



Dia. 1



Dia. 2

Dia. 2. This diagram is perhaps unnecessary, as Black 1 is so obviously a mistake. Black 1 at 2 is also wrong, as White gets a seki in sente with White 'a', Black 'b'.

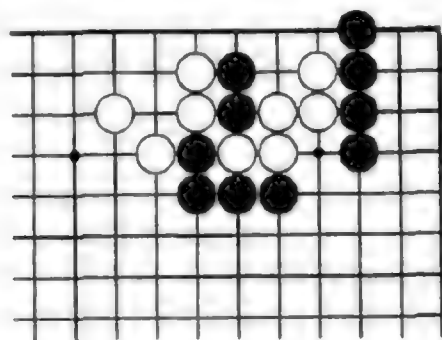
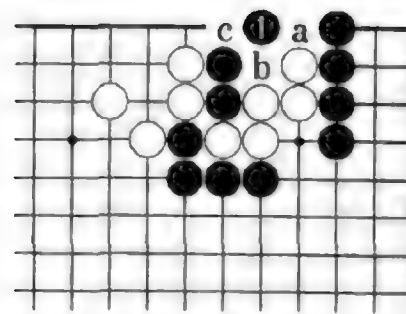


Illustration Two: Black to play

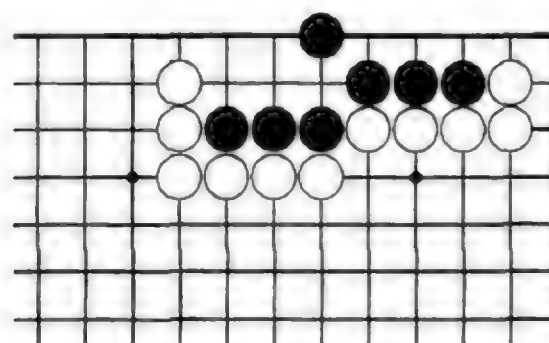
This example is slightly more advanced, but the theme is the same: to take advantage of White's shortage of liberties.

Dia. 1. Black 1 is the answer. Intercepting at 'a' does not help White, while if he gives atari at 'b', Black simply connects at 'c' and White can no longer play 'a'.



Dia. 1

For some more advanced applications of this tesuji let's look at the answers to the problems posed at the beginning of this article.

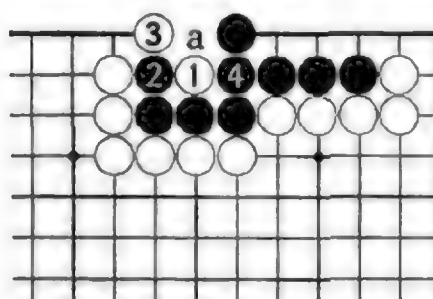


Problem One

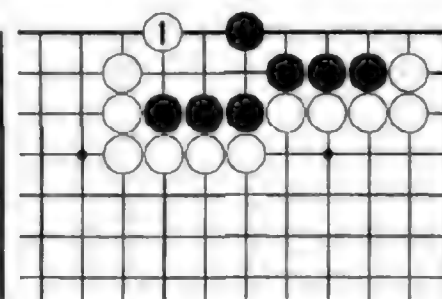
Whatever happens, Black has one eye on the right, so White has to attack on the left.

Dia. 1 (failure). Trying to take away White's second eye with 1 does not work, as after 2 and 4 White cannot connect at 'a'.

White 1 at 2 is of course rebuffed by White 1; White 1 at 'a' also fails when White answers at 3.



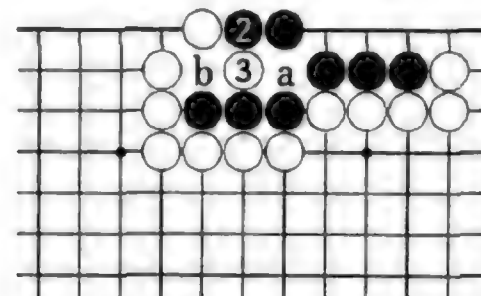
Dia. 1: wrong



Dia. 2: correct

Dia. 2 (correct). The slow-looking diagonal move of 1 is actually the vital point. Black can do nothing.

Dia. 3 (dead). If Black 2, White plays 3 and Black cannot play in at 'b' as White captures at 'a'. Once again the diagonal move is the best way to exploit the opponent's shortage of liberties.



Dia. 3

Illustration Three. The problem here is a little different: can White do anything with his trapped

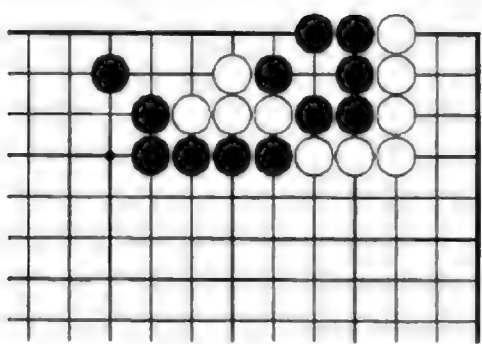
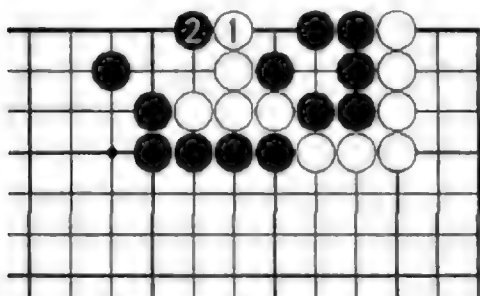
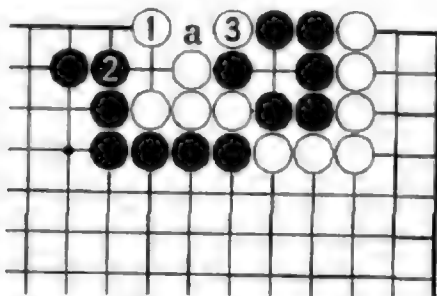


Illustration Three: White to play stones?

Dia. 1 (failure). Simply descending at 1 is ineffective as Black counters with 2. White can do nothing because of his shortage of liberties.

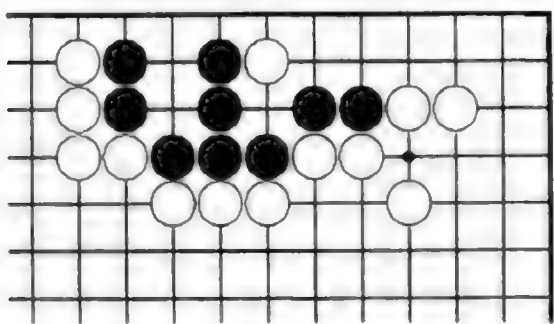


Dia. 1: wrong



Dia. 2: correct

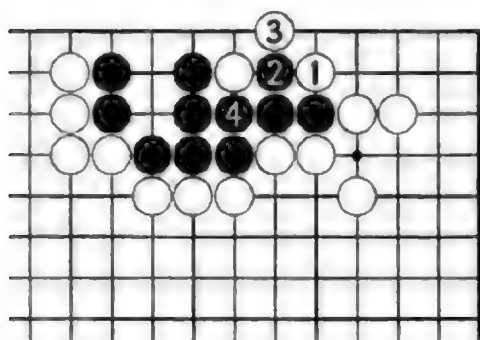
Dia. 2 (correct). White 1 is a clever move, in fact the only move. Black must play 2, so White can start a ko with 3. Black of course cannot play 2 at 3 to avoid the ko as White can play 'a'.



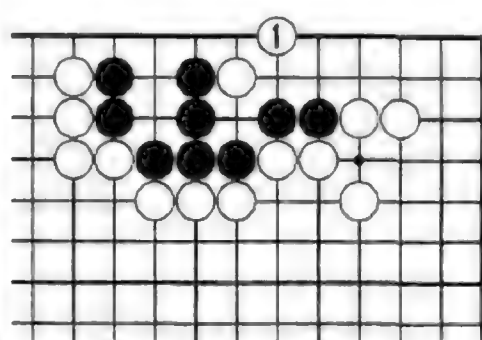
Problem Two

By now of course the solution is no secret to the reader, though this problem is more difficult than the first. Someone who could solve it in actual play would probably be around 2-kyu in strength, whereas a 6-kyu could be expected to work out Problem One.

Dia. 1 (failure). A crude move like White 1 cannot be expected to work. There is a defect in White's own position, so he cannot connect after Black 4.



Dia. 1: wrong

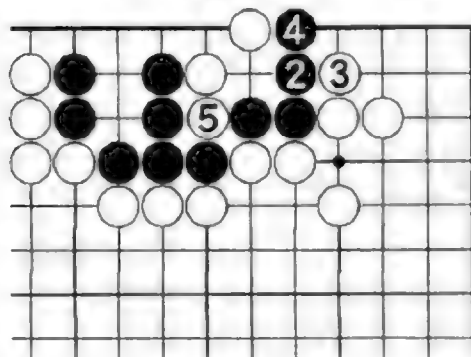


Dia. 2: correct

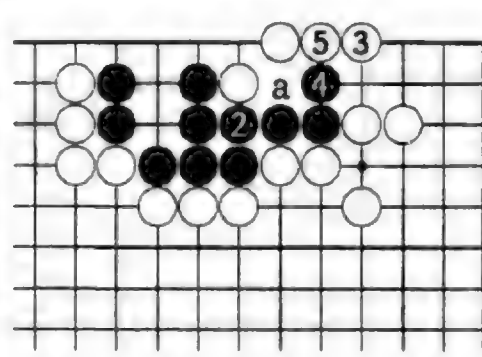
Dia. 2 (correct). White 1 is the vital point for

attacking Black's eye-shape — no other move will work.

Dia. 3 (Black dies). If Black 2, White blocks at 3, threatening to cross underneath, then cuts at 5. Once again shortage of liberties is fatal.



Dia. 3



Dia. 4

Dia. 4 (still dead). If Black defends the cutting point with 2, White jumps to 3 and Black cannot stop him from linking up his stones. If Black 2 at 'a', White still plays 3.

In this problem the reader has to know the follow-up tesuji of 3. White 3 at 4 is of course wrong, for when Black gives atari at 'a', the position reverts to Dia. 1.

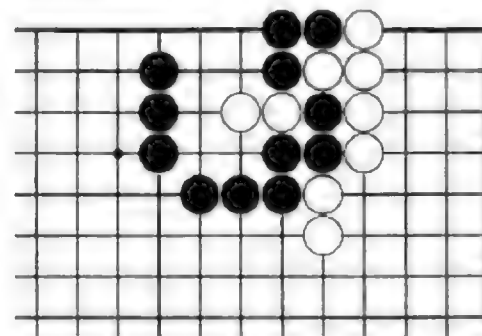
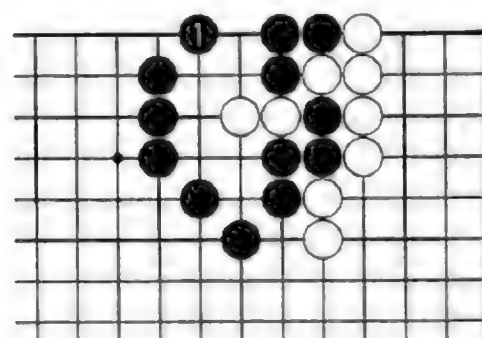


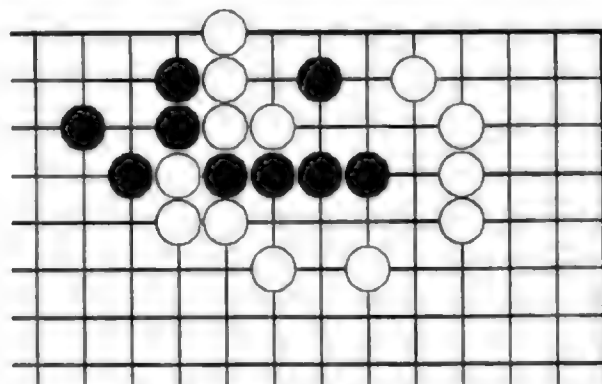
Illustration Four: Black to play

How can Black save his three stones on the right?

Dia. 1. Black 1 is the only move that secures connection.



Dia. 1

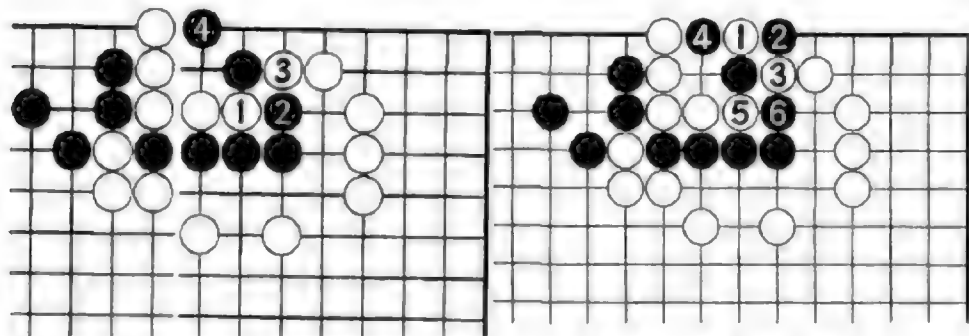


Problem Three

Black has just jumped in at ▲. How can White

cope with this emergency? This problem is of dan level.

Dia. 1 (failure). Pushing through and cutting with 1 and 3 does not work — on the contrary this gives Black the chance to play the diagonal move tesuji of 4.



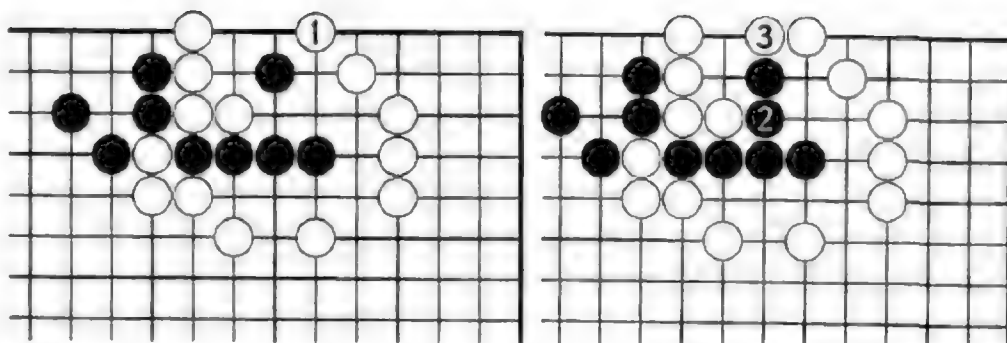
Dia. 1: wrong

Dia. 2: wrong

Dia. 2 (failure). White 1 looks plausible but does not turn out any better. Black intercepts with 2 and we get a similar result to Dia. 1, with White unable to give atari because of shortage of liberties.

Dia. 3 (correct). 'Hasten slowly' is a good motto in this case. White 1, the slowest-looking move, is actually the tesuji.

Dia. 4 (connection). If Black 2, White connects with 3. White's extra liberty on the left side saves him from the threat of a snapback.

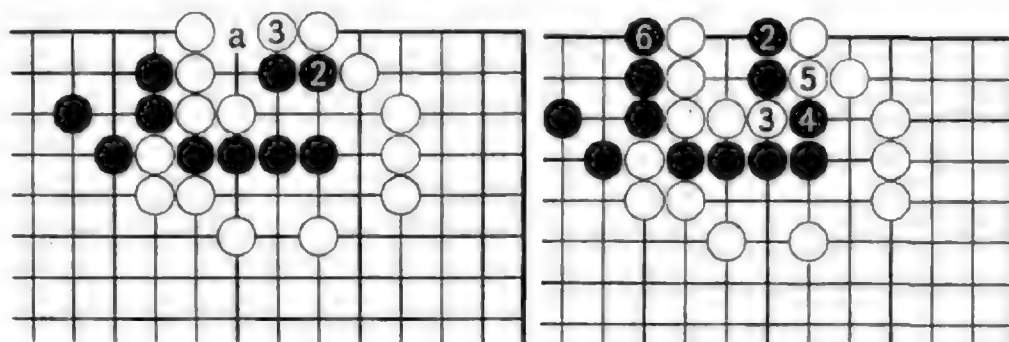


Dia. 3: correct

Dia. 4

Dia. 5 (connection). Black 2 here also lets White connect up his stones. If Black plays 2 at 'a', White gives atari with 3 and Black cannot connect.

Dia. 6 (success). If Black blocks at 2, White promptly pushes through and cuts with 3 and 5. Black gets a temporary seki with 6, temporary because his five stones on the outside are captured.



Dia. 5

Dia. 6

Strange Fusekis — Past and Present

Three Three-Threes

There do not seem to be any professional games in which the 3-3 point has been played in each corner, but fusekis with three 3-3 points crop up now and again.

Figure One shows a game between Kudo Norio 9-dan (black) and Sakata 9-dan in the 1975 All Japan First Place Tournament. Sakata used to be famous for his liking for the 3-3 point and as

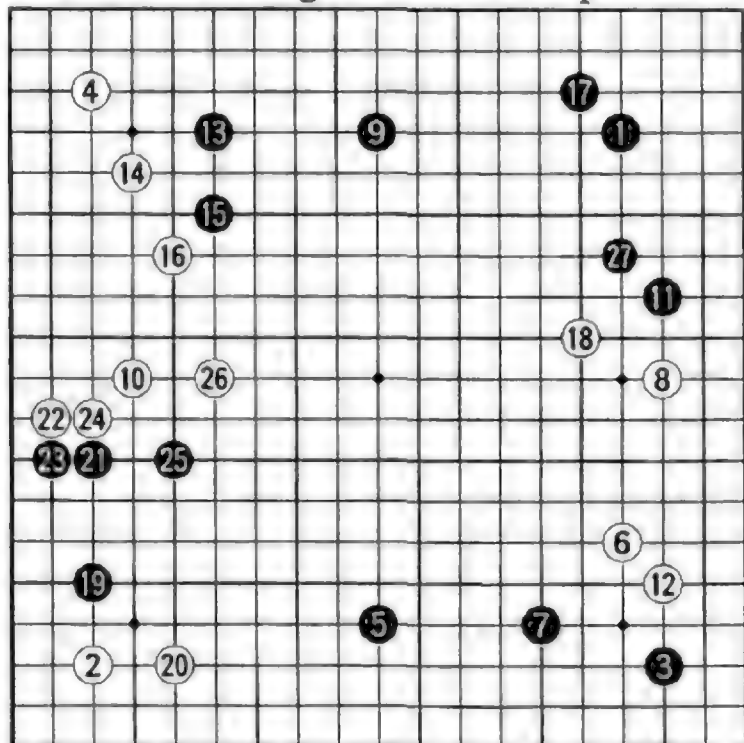


Figure 1 (1 - 27)

this game shows it still seems to hold a special place in his heart.

Up to 27 we see quite a leisurely development. Black won by 9½ points.

Figure Two comes from a game between Fujisawa Hosai (black) and Ishida Yoshio which was played in the 14th Judan tournament (also 1975). Black 1 and 3 are a distinctive pattern played only by Hosai. He won the game by 2½ points.

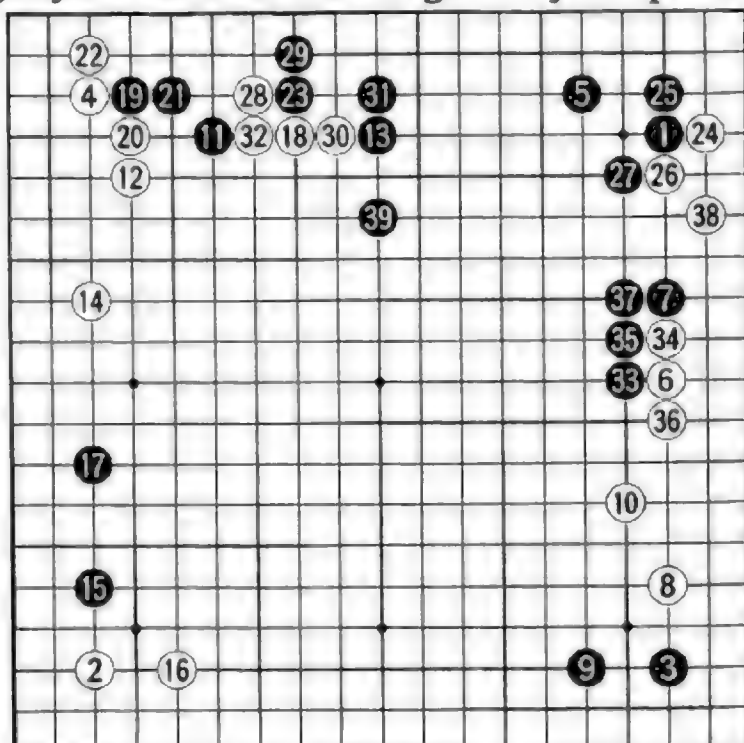
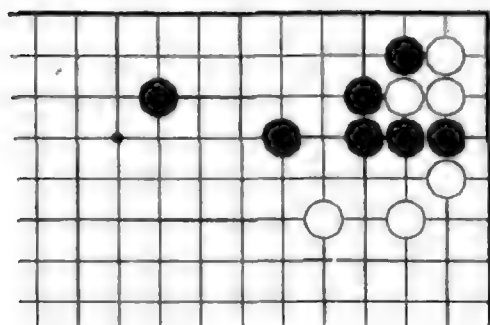


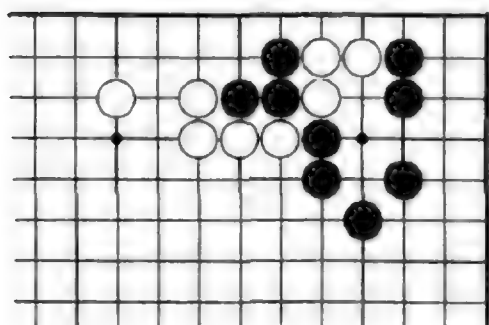
Figure 2 (1 - 39)

GOOD AND BAD STYLE

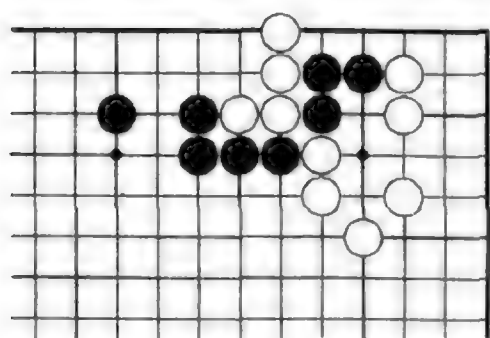
Problem: Black to play



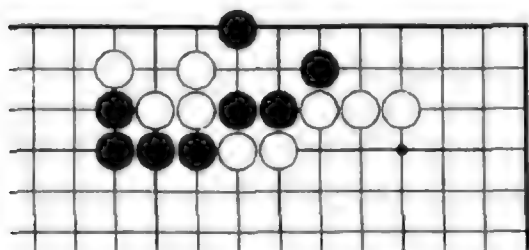
50



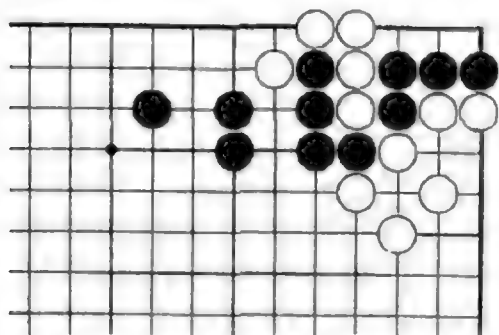
51



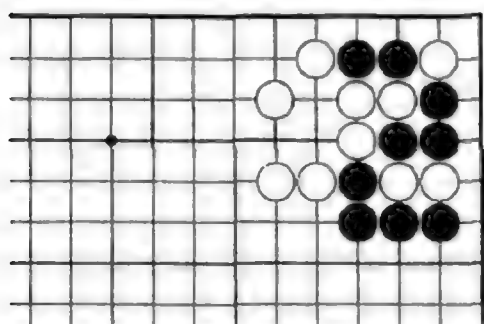
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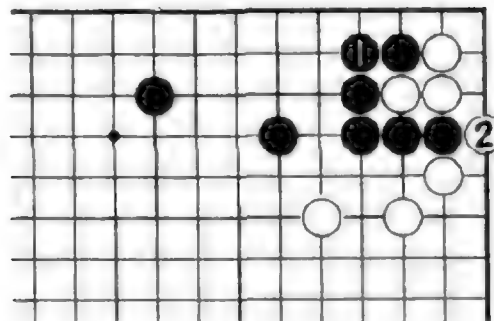


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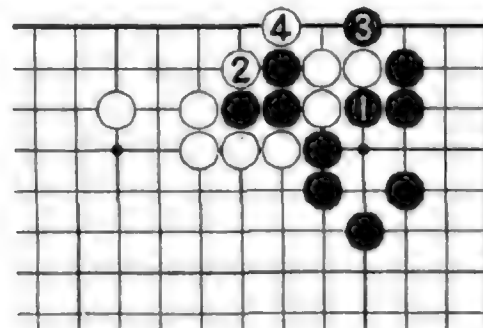


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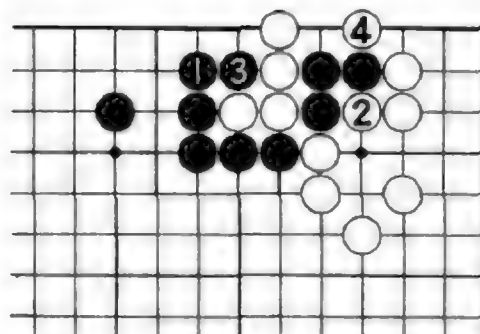
Vulgar Style



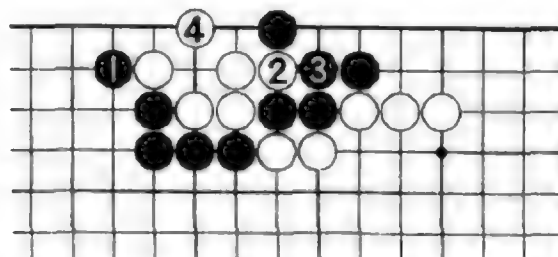
Black 1 is dull-witted.



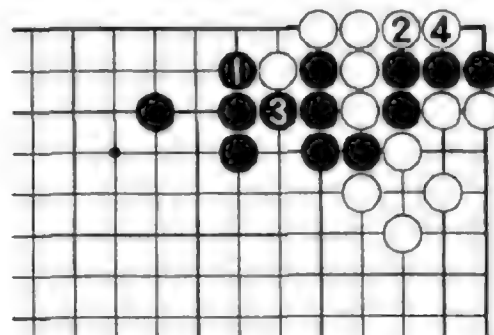
Black 1 and 3 are sente, but little else can be said in their favour.



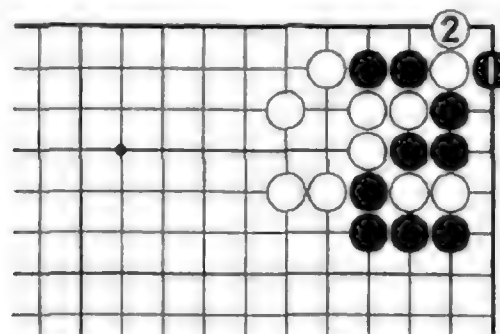
Black obviously cannot win the fight with 1.



If Black 1, White gets an eye and wins the fight.

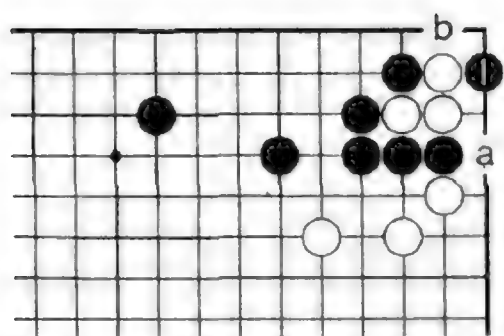


Black 1 is too slow — Black loses the fight.

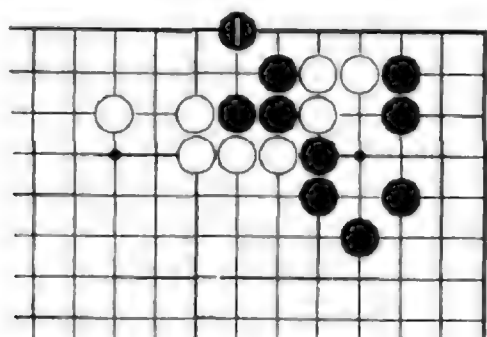


Giving atari at 1 is wasteful.

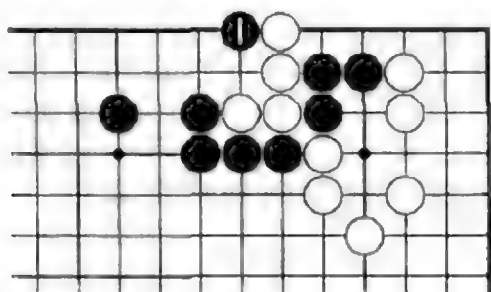
Correct Style



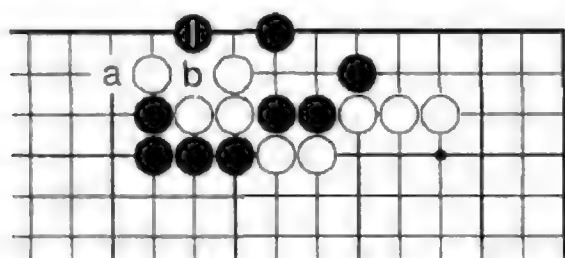
Black 1 is sharper — if White 'a', Black 'b'



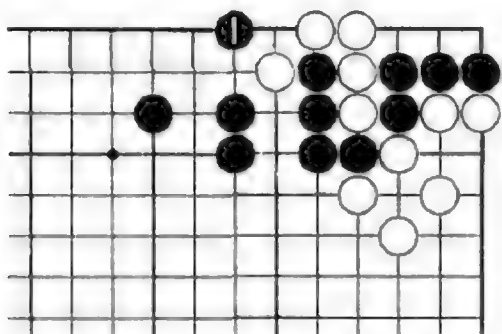
Black 1 is more interesting.



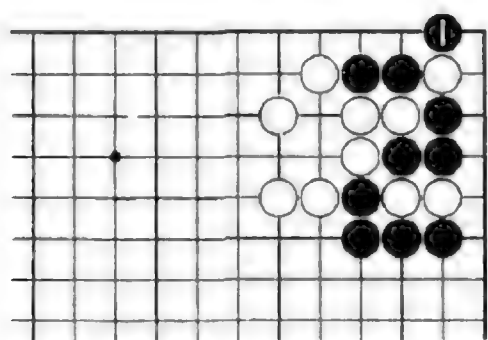
Black 1 is the vital point.



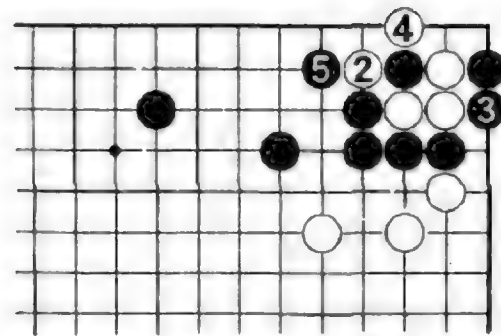
The placement at 1 is correct style. If White 'a', Black cuts at 'b'.



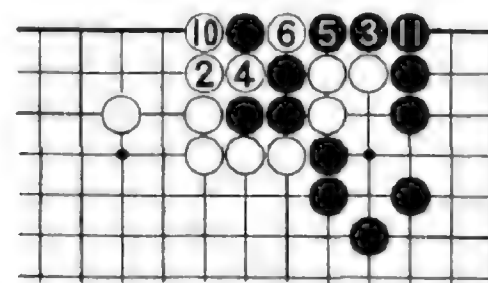
The odd-looking peep at 1 is the vital point.



Black 1 here is the only other possibility.

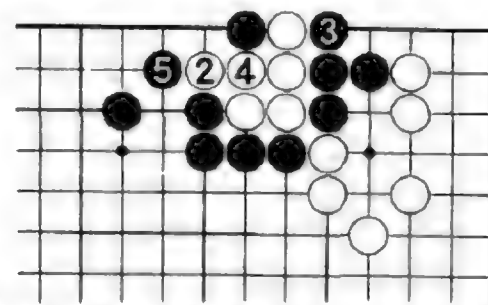


White 2 does not work either — White is helpless.

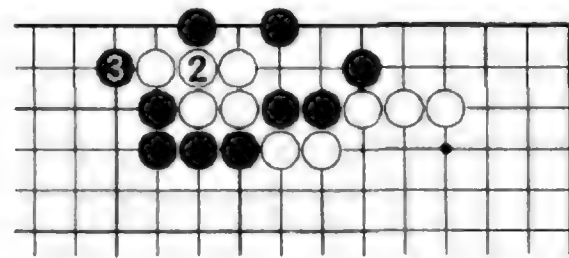


7: below 6; 8: below 7; 9: at 6

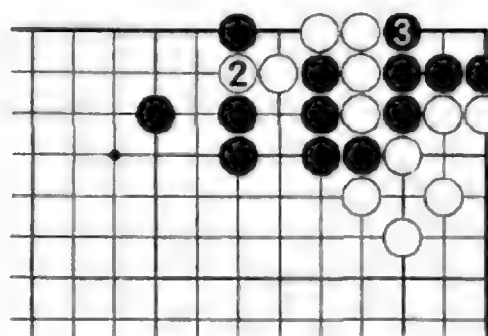
The sequence to 11 is much more profitable.



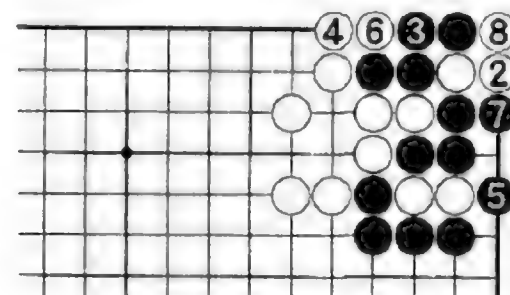
Resisting with 2 is useless.



If White 2, Black blocks at 3 and wins the fight.



If White 2, Black wins with 3. White has no answer.



9: cuts below 3

After the sequence to 8, Black can cut and capture three stones.

Annals of Handicap Go: Sekiyama v. Miki (3)

Miki Masa

This was my last game with Sekiyama, for when I visited him afterwards he always asked me to 'play with the kids.' After moving to Kasaoka the previous year he had become very keen on developing his pupils, who included such present 9-dans as Shiraishi, Matsuura, Koyama, and his eldest son Toshio.

In going over this game after thirty years with the assistance of Miyamoto Naoki, 9-dan, I get the impression that I played comparatively well, for me. Perhaps it was on the strength of this game that I was promoted to the post of substitute instructor. I kept that post when Sekiyama moved on to Osaka the next year, so I had to continue to play his pupils and got no more instruction from Sekiyama himself.

White: Sekiyama Riichi

Black: Miki Masa

June 12 and 21, 1949

Figure 1 (1 - 17)

White 3 to 8 — White making a low pincer and Black securing himself in the corner — are a classic three-stone handicap opening, popular since the Edo period. There had apparently been much debate over which was the better continuation, Black 10 or Black 'a' in Dia. 1. Sekiyama had decided in favor of Black 10, and since he had already explained this to me, he now tried a variation with White 9.

Miyamoto: 'Black 10 was odd — should have been Black 1 in Dia. 2. If White blocks at 3, you cut at 2.

With 'a' and 'b' as miai the corner is safe, and White's in trouble. If White gives way with 2, you cut with 3 and 5.'

White 9 does not appear in even the *Igo Daijiten*. It unnerved me. Did this move appear in the 1933 *Igo Daijiten*? That first edition of the

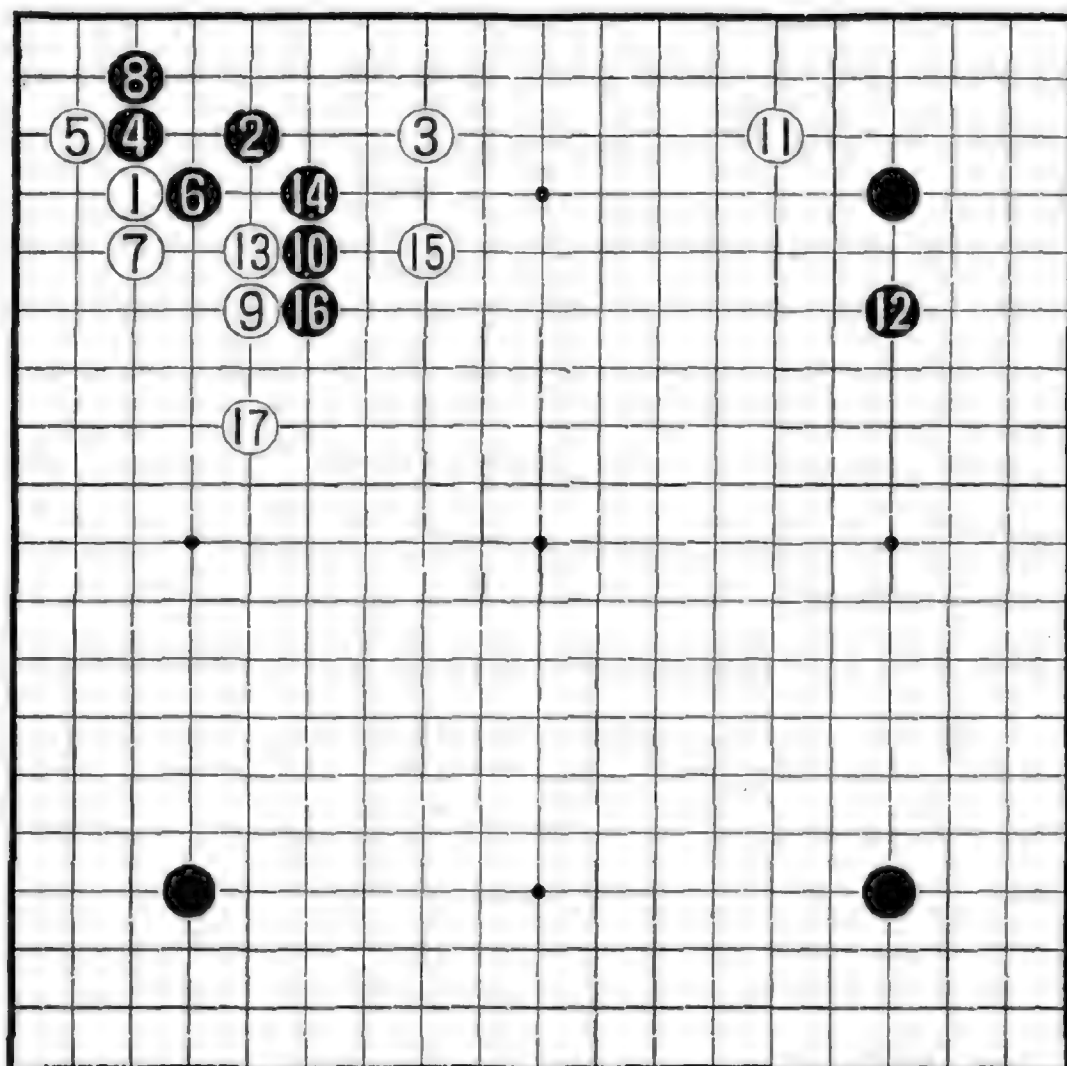
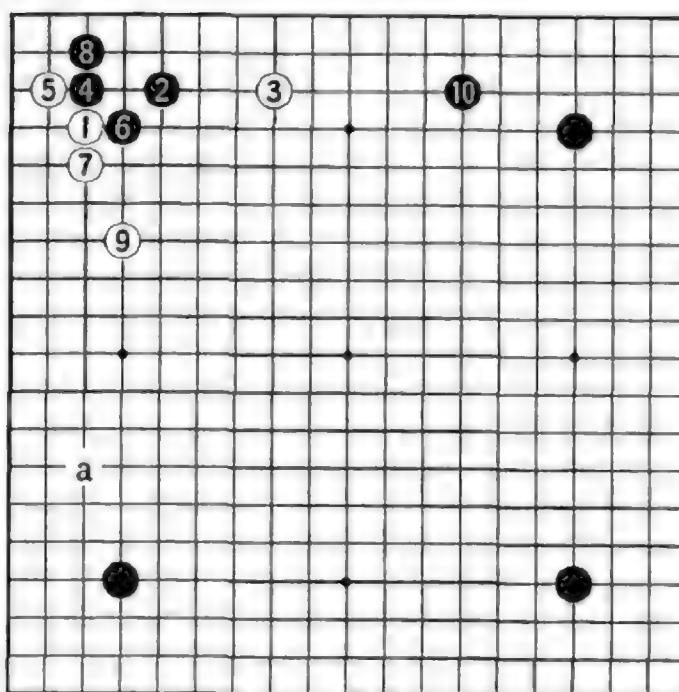
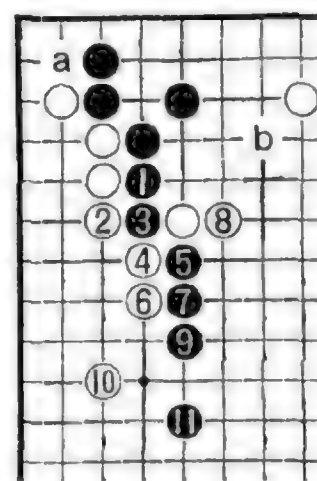


Figure 1 (1 - 17)



Dia. 1



Dia. 2

Daijiten reads less like a collection of josekis than like the results of an exhaustive study of the corner variations by Suzuki's young pupils. Sekiyama had apparently done the two- and three-space low pincers.

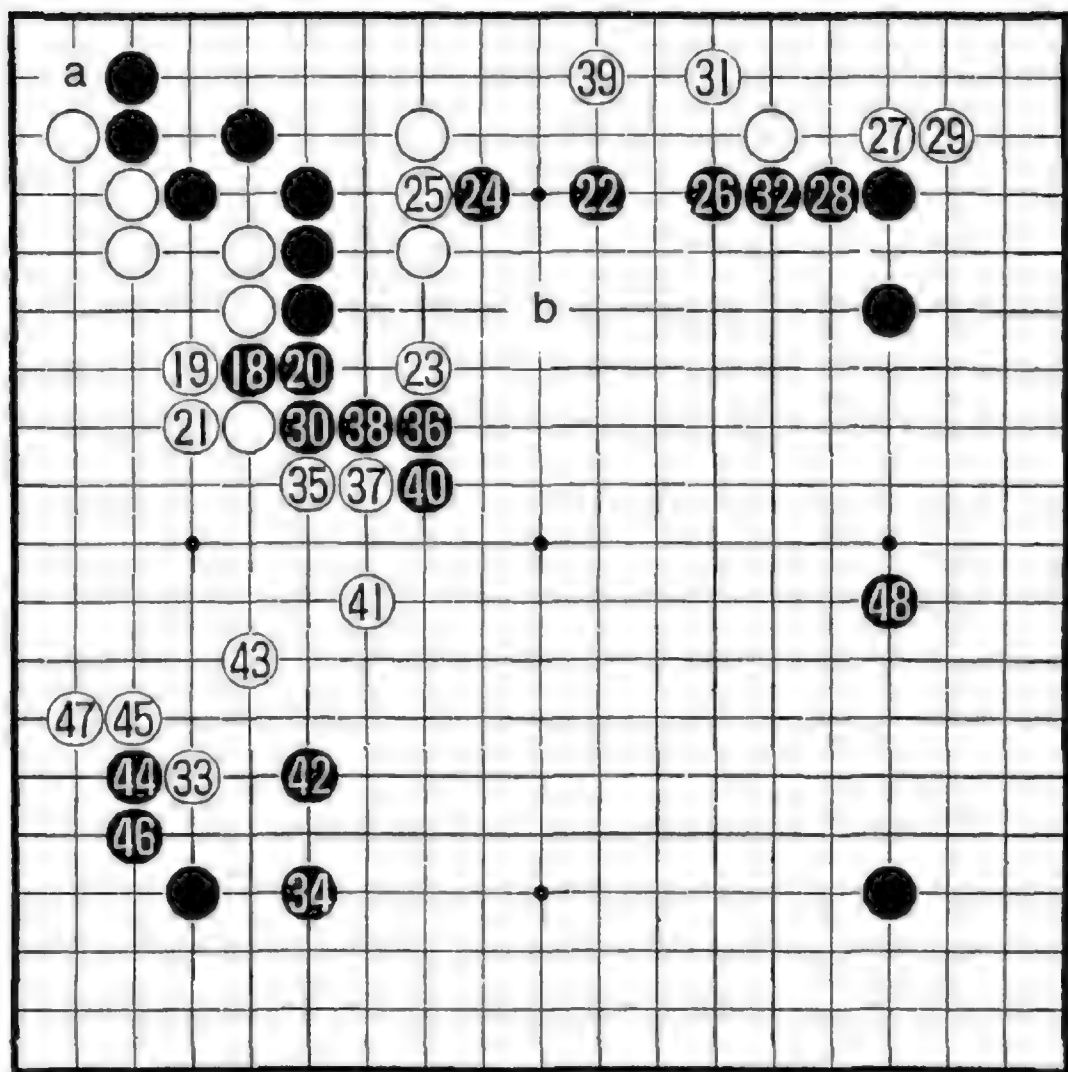


Figure 2 (18 - 48)

Figure 2 (18- 48)

Sekiyama: 'Black 18 should just be 20.'

If White played 18, Black could extend from the lower left corner and aim toward his open underside. If White played 21. Black would not then exchange 18 for 19.

Sekiyama: 'Black 22 at 23.'

I played 22, 24, and 26 because I had been taught to split White up early in handicap games, before the number of stones on the board became large, but these were overplays. Black 26 should have been 30; there was no other choice.

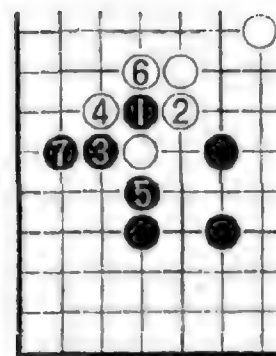
Sekiyama: 'White 27 was bad. I should have contained you with 37, forcing you to live with 'a', then exchanged 33 for 34, then played 27.'

Perhaps Sekiyama was planning to start a ko with White 27, Black 29, White 28 etc., then use White 37 as a ko threat. Black 28 gave away corner profit, but took thickness and fixed the overall structure of the game.

Sekiyama: 'White 39 should have been the knight's move at 'b'.'

Miyamoto: 'Black 40 to 48 were near perfect for a three-stone game. I imagine that's why Sekiyama criticized White 39, but did he really have any choice?

'Black could have done even better if he had played 44 at 1 in Dia. 3. There's a big dif-

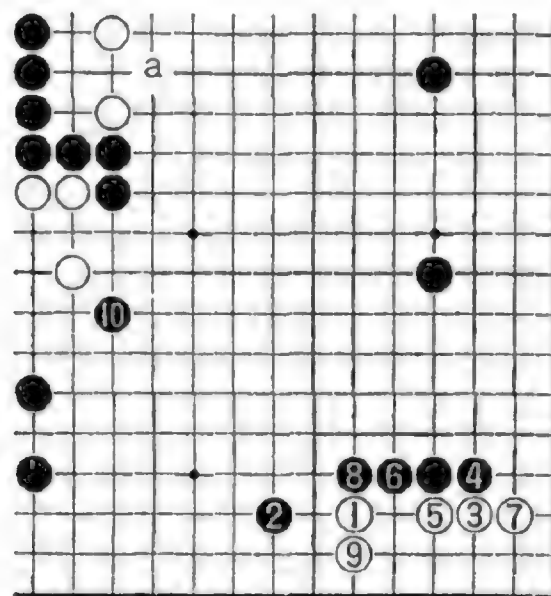


Dia. 3

ference in both the size and safety of the corner between this diagram and the figure. Dia. 3 ends in White's sente, but it's questionable whether he can afford to let Black jump in above 7.'

Figure 3 (49 - 71)

If I were to play Black 50 now, I would consider the currently popular one-space pincer at 2 in Dia. 4.



Dia. 4

The sequence shown would put Black's upper-side thickness fully to work. Note that Black can blockade White by playing 'a'. Of course Black could not expect White actually to let him have such an ideal result as this, but Black 2 was worth trying nonetheless. The moves in the figure emphasized safety and solidity. I was trying to get the game won quickly.

If White had moved 61 a line to the right and given atari, I would have cut at 61. I had too many ko threats on the upper side for White to carry this off.

Black 62 was played in the same safe-and-solid spirit as Black 50.

Sekiyama: 'With 66 you should have blocked at the left of 63.'

I was worried about being cut by White 2 and 4 in Dia. 5, but I could have defended with 5 and 7. Next Black 'a' would leave White helpless to prevent both the cut to the right and

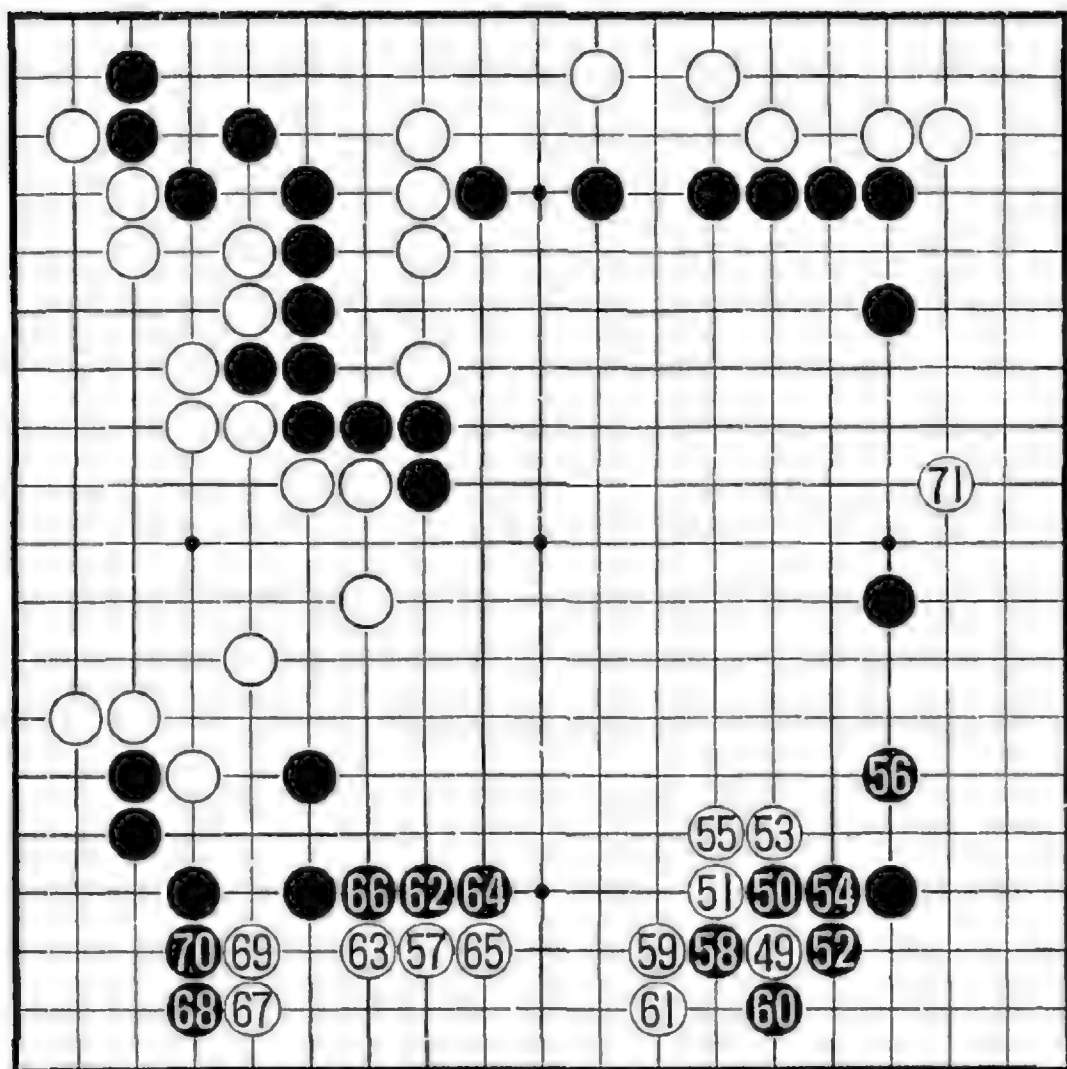
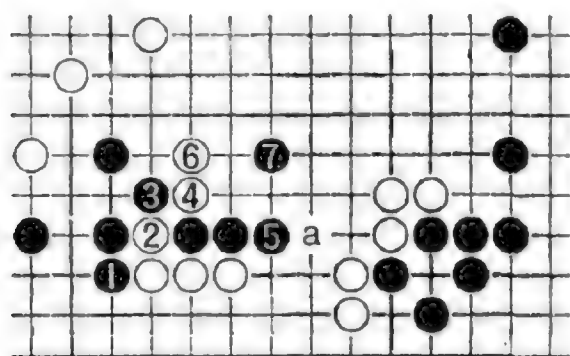


Figure 3 (49 - 71)

the jump directly below 5. The large black group in the upper left could always live in the corner if its exit became blocked, so there was no need to worry about a double attack against it and Black 5 and 7.

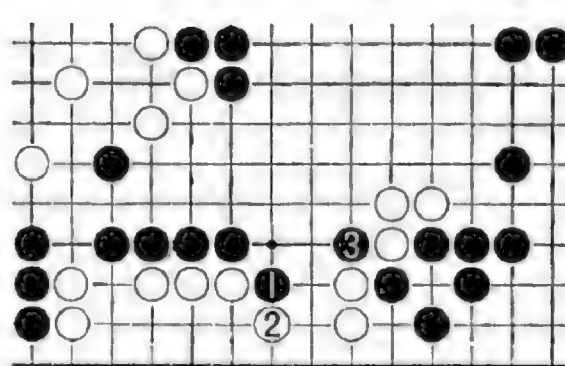


Dia. 5

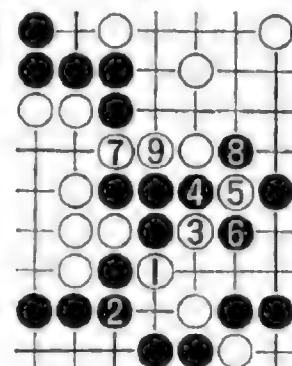
Figure 4 (72 - 126)

I stuck to my safe-and-solid strategy with 72. White 73 prevented Black from blockading one line to the left, while 74 and 75 were miai for the white stone on the right side.

White 85 was the largest move on the board. It took away my eye space, so I marched into the center with 86 etc. White was becoming dangerously thin. After 90, for example, I threatened to cut with 1 and 3 in Dia. 6. White 91 and 93 were played to prevent that.



Dia. 6



Dia. 7

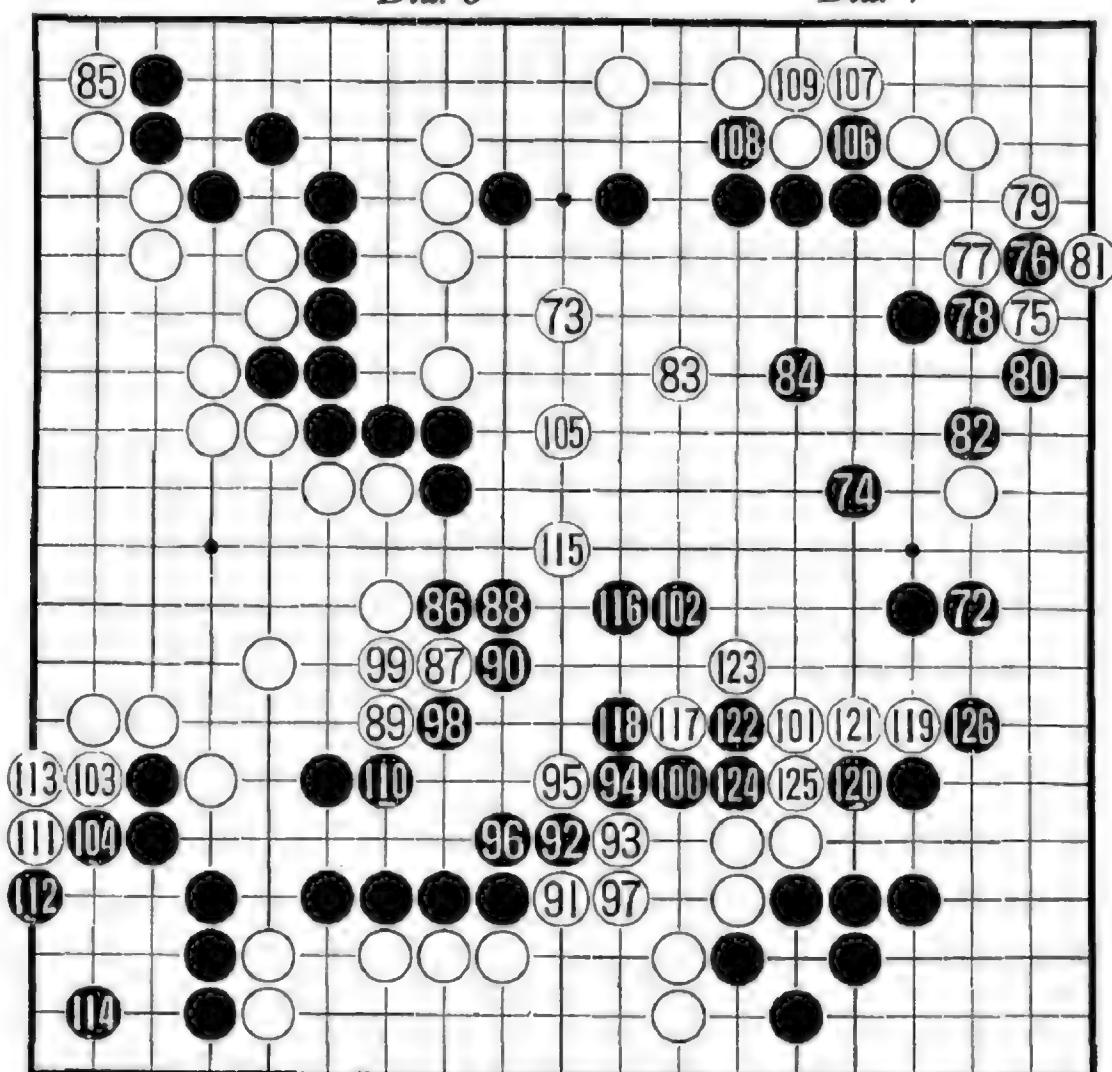


Figure 4 (72 - 126)

Sekiyama laid his plans after protracted thought, during which he studied the possibilities inherent in both sides' positions from all angles. The black group descending from the upper left corner seemed completely out of danger, but he kept dogging it with sharply placed moves. Black 116 was necessary. White was threatening to cut in sente with 1-9 in Dia. 7. Black's upper-left group would have died on the spot.

Black 124 was a careless mistake. I should have simply captured White 117. White would still have had to play 125, and then it would obviously be better to have 117 off the board than 124 on it. Later on White was able to rescue 117, to my horror. Without this mistake the lead would have been pretty clear.

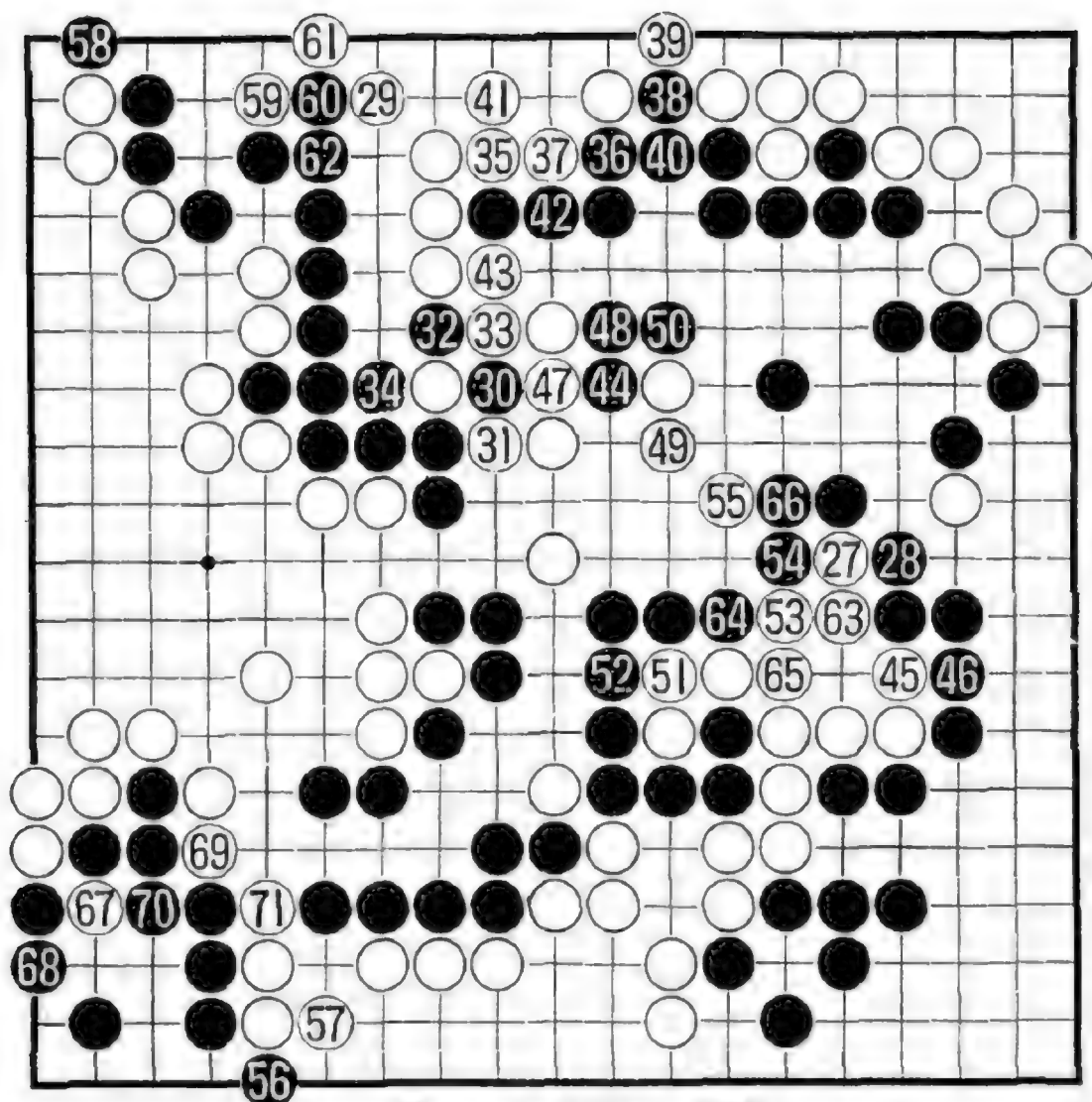


Figure 5 (127 – 171)

Figure 5 (127 – 171)

Sekiyama: 'White 29 and 35 were bad.'

Miyamoto: 'Black 36 and 44 were good moves. Black was cashing in on his thickness. I don't see what else White could have done – the whole sequence was forced. Black deserves to be praised, rather than White blamed.'

I did not make detailed records of Sekiyama's comments on all our games, but I am sure this was the only game in which he criticized his own moves. The moves criticized were all on the upper side. Given Sekiyama's fine feeling for the stones, the steamroller sequence from Black 30 to 42 followed by the carrom shot at 44 must have been hard to endure. Perhaps he had failed to anticipate Black 44, or had miscalculated in planning his reply to it. He expressed regret that he had not used 29 to force at 66.

Deceit had no place in Sekiyama's style, so one generally got off to an easy start against him. A few tens of moves into the game, however, a huge white territory would suddenly take shape, or Black's groups would begin falling apart. For Black to sail cheerily past the hundredth move and take the initiative with a play like 44 was most unusual.

White 51 was nicely timed. It was amazing how much work White got out of his tengen stone.

Since he had a forcing move at its left, there was no further way Black could meddle with the stones around 49.

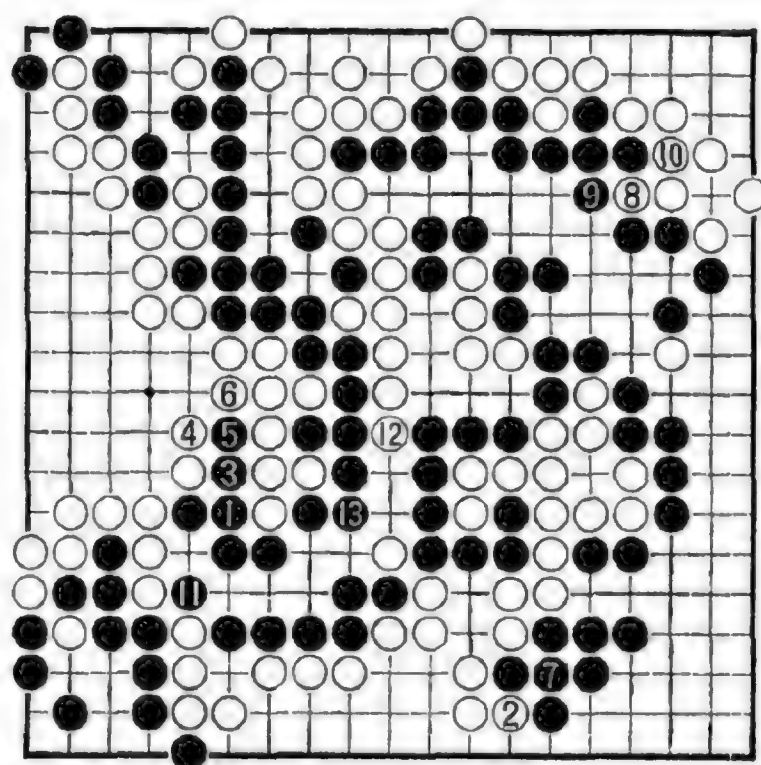
Note White 67. Just White 69 would have lost a ko threat. White 71, besides aiding the white positions on the left and lower sides, began once more to cut off the black group coming down from the top left corner.

Figure 6 (172 – 218)

Black 86 was a thoughtless play. At the time, it was all I could do just to get through a complete game – I had not the remotest idea that I could actually win – but now I wish I had taken time to count the score, verify that it was close, and calculate the largest endgame move. My opponent would not have complained, no matter how long it took.

Black 86 was worth three points.

Compare it and Black 106 with White 8 and 10 in Dia. 8. White's territory differs by two points and Black's by one.



Dia. 8

White 87, or White 2 in Dia. 8, was also worth three points (two points of black territory, one point of white) and since I answered it immediately it was sente. Black 2 in Dia. 8 would then have been three points in reverse sente, with the added benefit that if Black hane and connected at the left of it and then cut at 11, White might have to place an extra stone inside his territory.

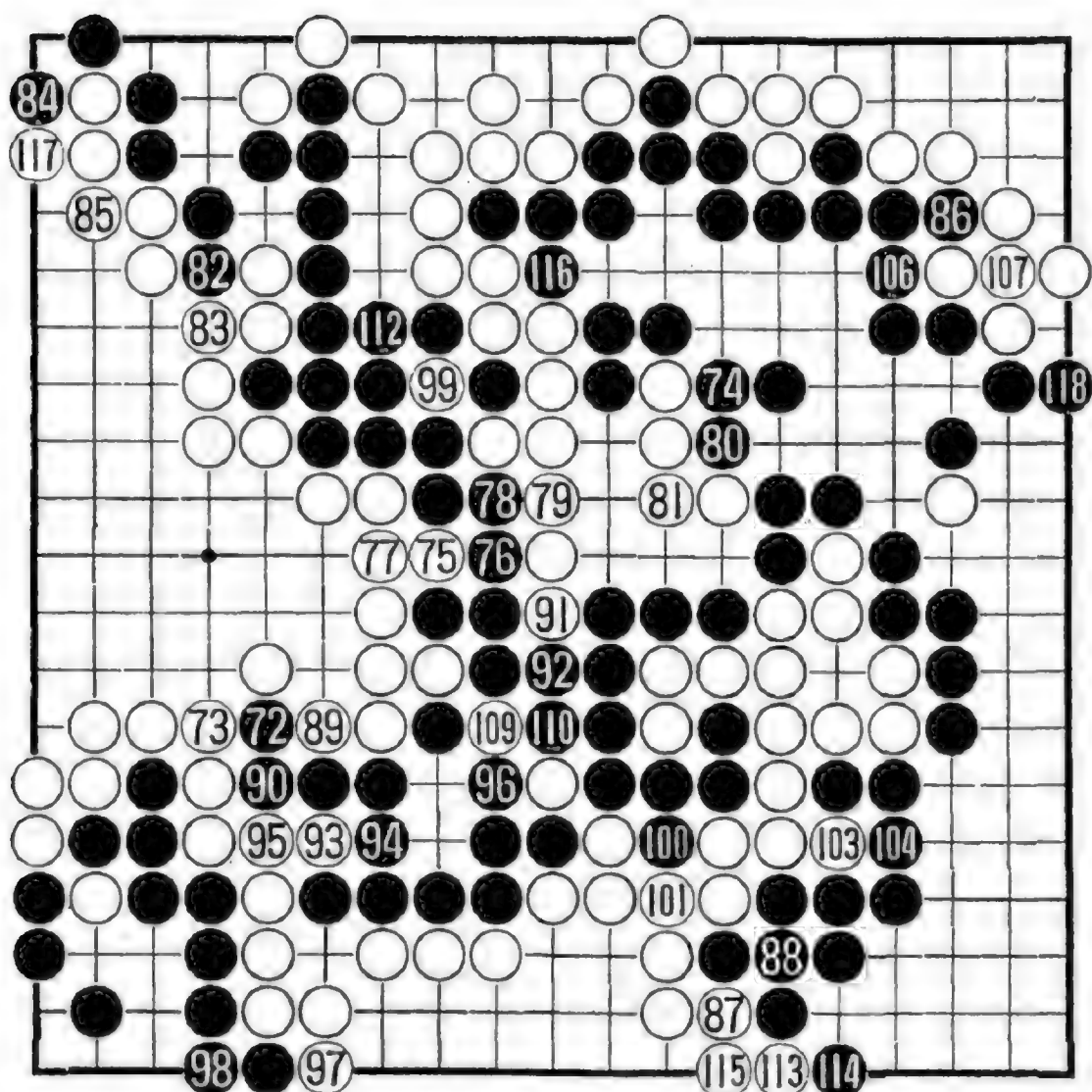


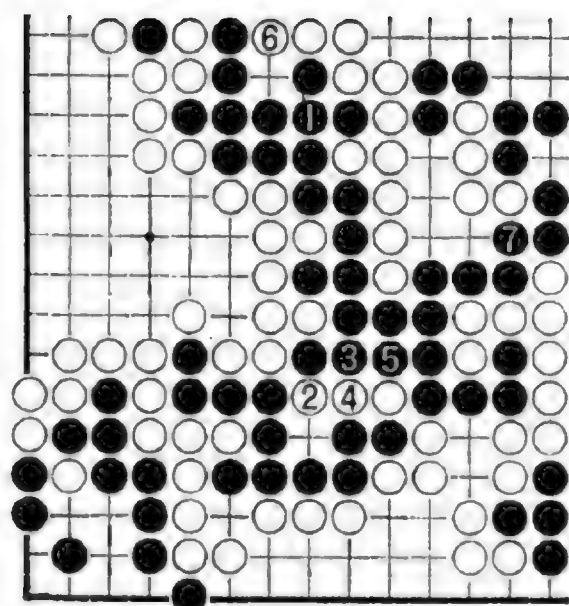
Figure 6 (172 – 218)
ko: 102, 105, 108, 111

But the largest move looks like Black 1 in Dia. 8. If White answered it at 3, as he probably would, it would be worth one point in double sente. Compare White 89–Black 90 in the actual game. If White ignored it and played 2, Black could push out at 3 and White would have to yield at 4. Black 1 would then be worth four points in reverse sente.

If I had played Black 86 at 1 in Dia. 8 and White had replied at 3, I could have been satisfied with gaining a point in sente and played 2. If White ignored 1 and played 2, I could have played 3 and 5 in sente, then connected at 7, leaving 10 and 11 as miai. Cutting at 11 forces White to connect inside his territory on the left side, and reduces his lower side by at least one point.

Of the three available good moves, I chose the smallest at 86. I do not believe that Sekiyama made any comment on this, but I wonder what he would have said about Dia. 8.

White 91 and 93 brought the life of the big black group into question once more. I defended at 96, but here I missed my last chance. I should have connected at 1 in Dia. 9. White 2 and 4 reduce Black to one eye, but 6 and 7 are miai so he is in no danger. His group ends up with six points of territory. So did it in the actual game, but White captured at 99 in sente and



Dia. 9

later connected there while Black connected above 84. If I had played Dia. 9, the ko in the upper left corner would have decided the outcome, but I was clearly ahead in ko threats and would have won by one point.

Having come this far, it should not have been too difficult to discover Black 1 in Dia. 9 and read out the rest of the endgame. I guess I just did not want to win badly enough.

The next time I visited Sekiyama, I was asked to play against his son Toshio (now 9-dan). 'I hadn't intended to make my children into go players, and twelve years old is too old to start,' Sekiyama explained, straightening his collar, 'but now go is all I have to leave him.' We played at six stones, with Sekiyama seated beside the board, watching intently. The boy, who had hardly learned to play, must have been less concerned about the game than about his father's temper. It exploded during a pincer attack on the handicap stone in the lower left corner.

'No one who makes a mistake in a joseki he's been taught once is going to become a professional,' thundered the father. The son cringed and began to cry. I sat silent, stock-still. I am reminded of this scene every time I play that joseki. Just five years after that, however, I have a record of a game in which Toshio gave me two stones. That is what paternal love combined with professional guidance can do.

I had always thought of Sekiyama as an unlucky professional, but while standing at his grave at the Ryoanji temple in Kyoto two years ago I began to change my mind. He will go down in history as one of the greatest players of

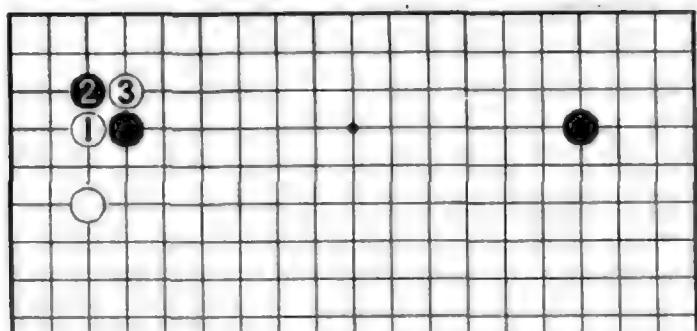
his day. He won the first Honinbo Tournament. He left behind him records of outstanding games. He had a happy household, with pupils to carry

on after him. But most of all, he was able to devote his whole life to the game of go.

(‘Igo Sincho’ Sept. 1978. Translated by James Davies. This is part 3 of a three-part series.)

Practical Tactics and Tesuji

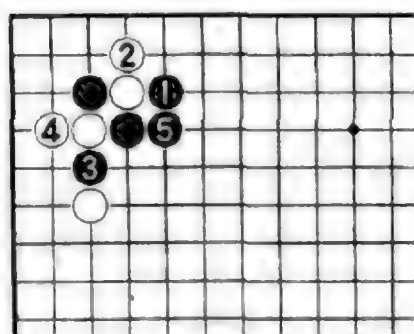
Rin Kaiho, 9-dan



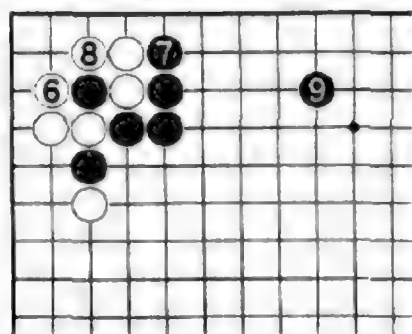
Problem

Problem. We have here a common occurrence. White crosscuts at 1 and 3 and Black quickly goes to pieces. Everyone must have seen this happen, but now many, if called upon, could name the safest way for Black to play?

Dia. 1: correct. Although there is a proverb that says to extend from a crosscut, Black’s safest course is to go ahead and give atari with 1 and 3. Next he should connect at 5. It is important to connect on this side.



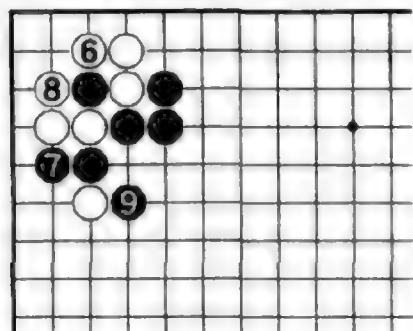
Dia. 1



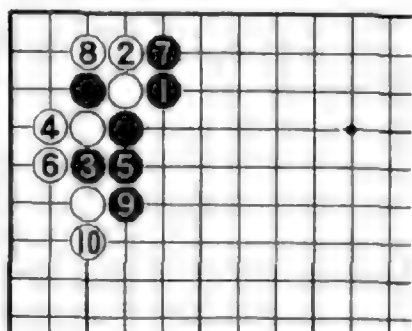
Dia. 2

Dia. 2: continuation. If White plays 6, Black forces him with 7 then extends to 9. His triangled stone retains potential.

Dia. 3: variation. If White plays 6 here, Black forces with 7 and hanes at 9. Both Dias. 2 and 3 are simple and good for Black, and they give



Dia. 3

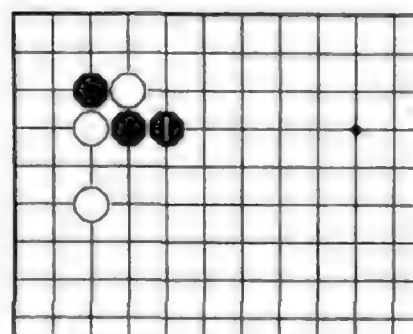


Dia. 4

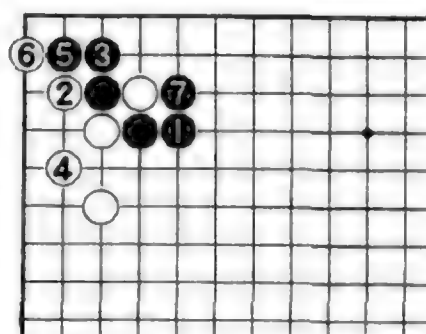
White little scope for variation. Dia. 1 is the safest way for Black to play, and in many cases it is also the best.

Dia. 4: failure. Connecting on this side with 5 leads to failure. White gets too much territory.

Dia. 5: possible. What if Black follows the proverb and extends at 1? This is not a bad move, but it gives White a chance to create complications.



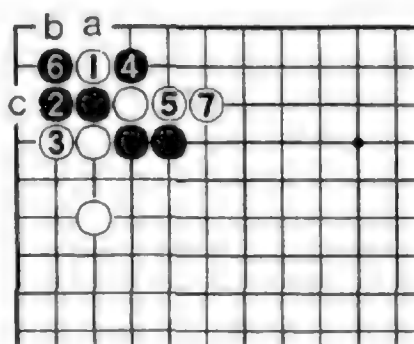
Dia. 5



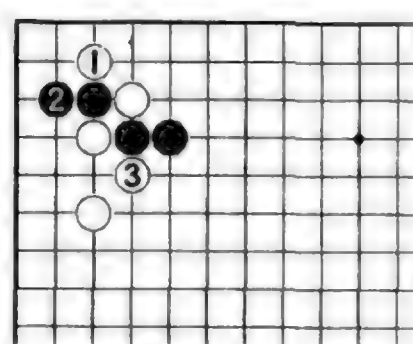
Dia. 6

Dia. 6: simple. If White answers Black 1 with 2 everything is fine. Black 3 to 7 give another simple, good result.

Dia. 7: complications. But White may give atari at 1. The sequence from 3 to 7 is often seen. If White becomes strong enough, he can kill the corner with ‘a’, Black ‘b’, White ‘c’, so Black can easily come to grief.



Dia. 7



Dia. 8

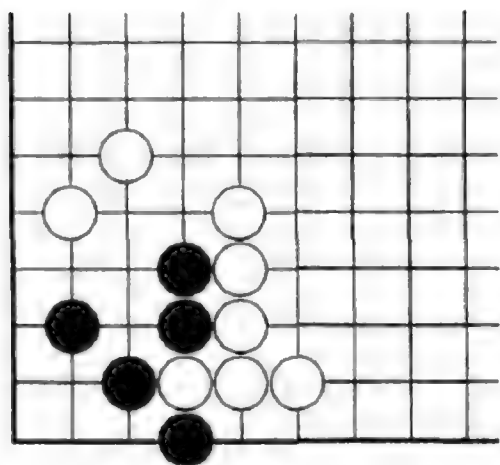
Dia. 8: more complications. White also has the combination of 1 and 3. The subsequent variations are highly involved, and we shall not even touch on them.

(‘Gekkan Gogaku’ Feb. 1979. Translated by James Davies)

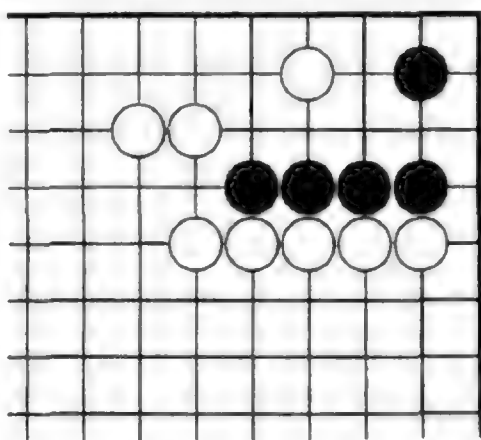
Life and Death Page

These twelve problems are divided into four sets of three. In each set one problem has an unconditional solution, one problem has a ko

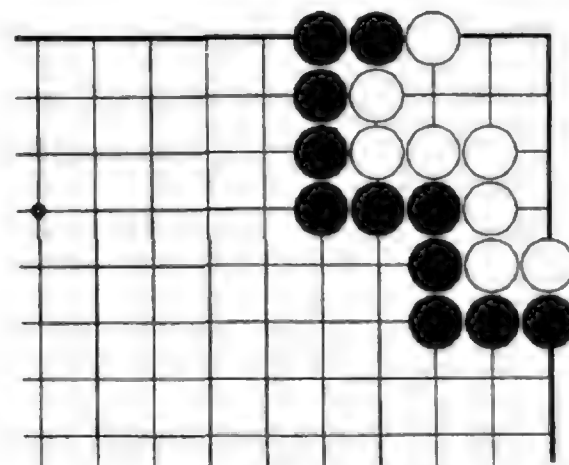
solution, and one problem has no solution. Your task is to determine which is which. Answers are on the next two pages.



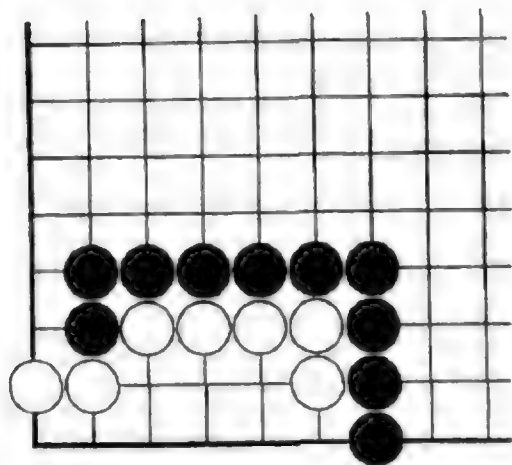
1a. Black to live



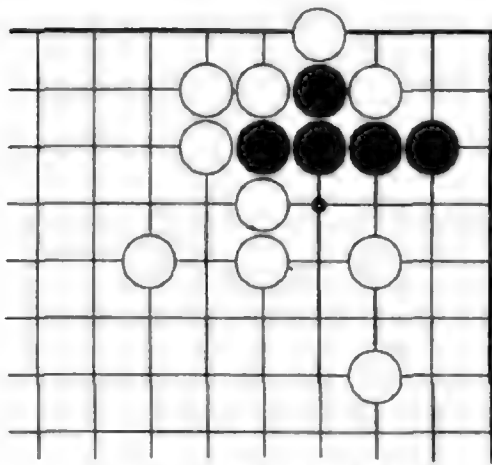
1b. Black to live



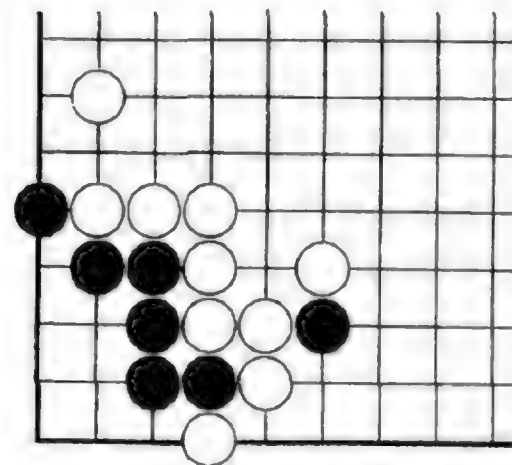
1c. Black to kill



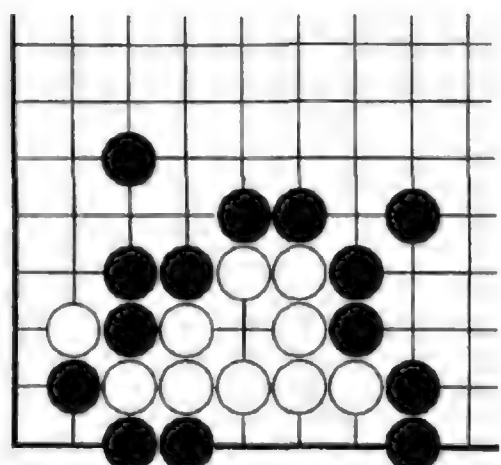
2a. Black to kill



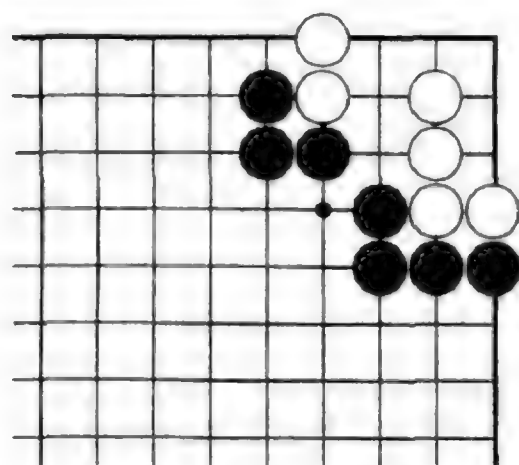
2b. Black to live



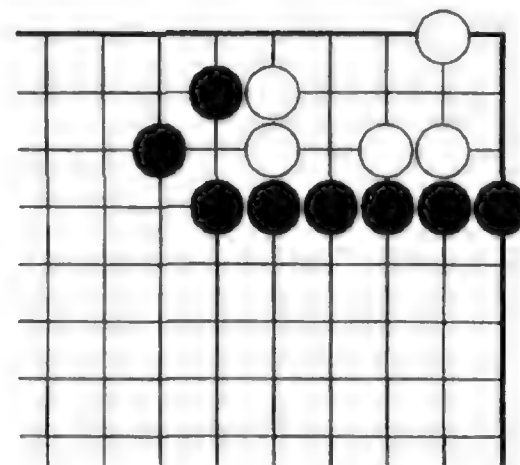
2c. Black to live



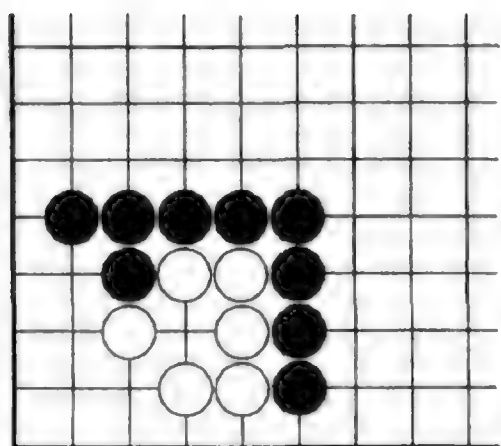
3a. Black to kill



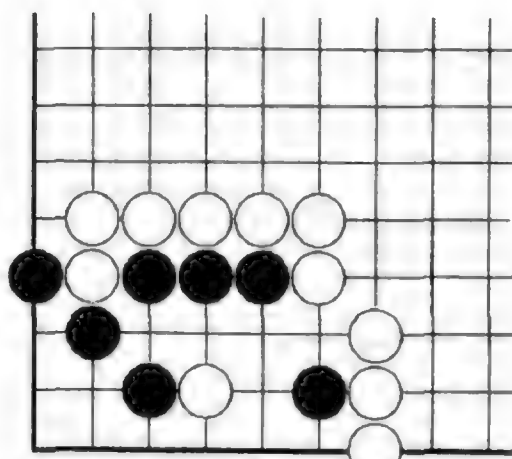
3b. Black to kill



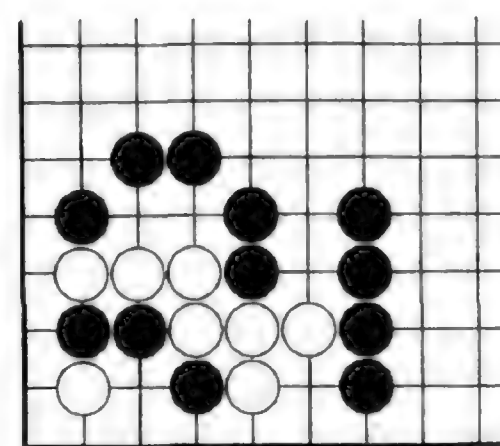
3c. Black to kill



4a. Black to kill



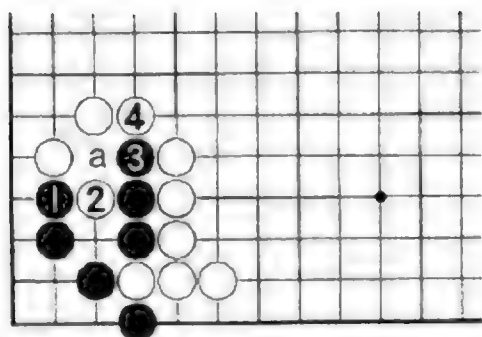
4b. Black to live



4c. Black to kill

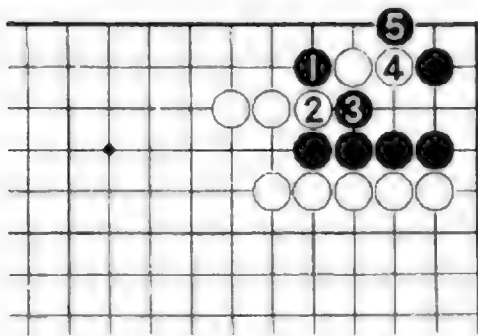
Solutions

1a. No solution



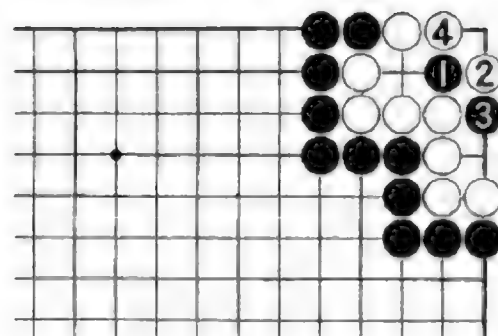
If Black thrusts upward at 1 White hanes in at 2. If Black 3, White 4. Black cannot play 'a', so he is dead.

1b. Black lives

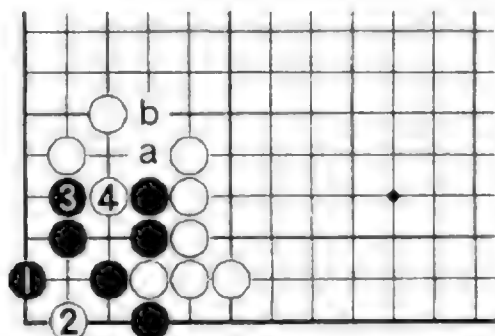


Black starts with a sacrifice at 1. He could also start with 3, followed by White 4, Black 1, and a return to the same pattern.

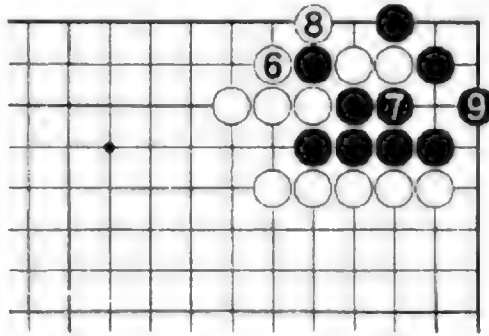
1c. Ko



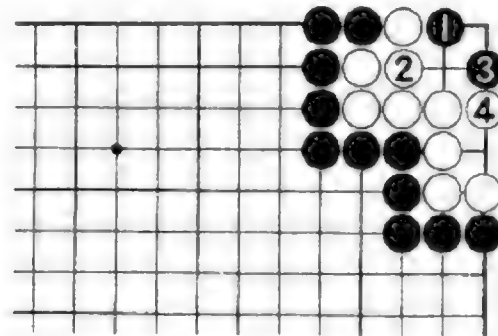
Black 1 is the key point. The sequence through 4, resulting in a ko, is the best that both sides can do.



If Black dips downward with 1, White makes the placement at 2. Once again Black 3 is met by White 4, and Black 'a' by White 'b'.

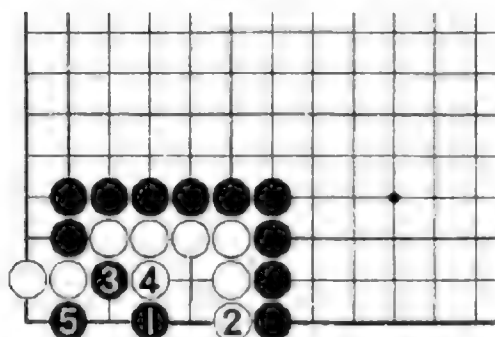


After White 6 Black gives atari at 7, then lives with 9.



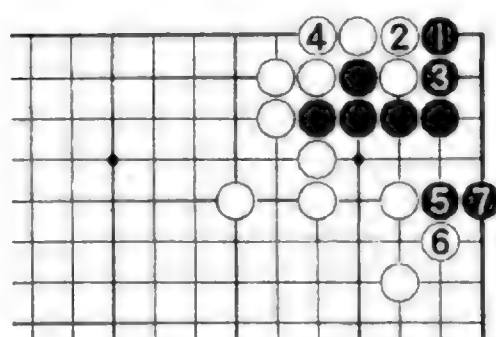
If Black gives atari at 1, White connects at 2. Black 3 and White 4 then yield a seki.

2a. Ko



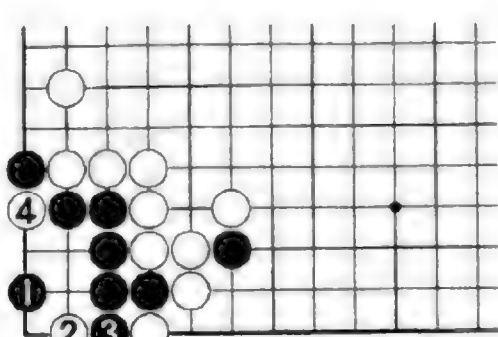
Black 1 is the eye-stealing tesuji. White 2 is the strongest reply, but Black 3 and 5 form a direct ko.

2b. Black lives

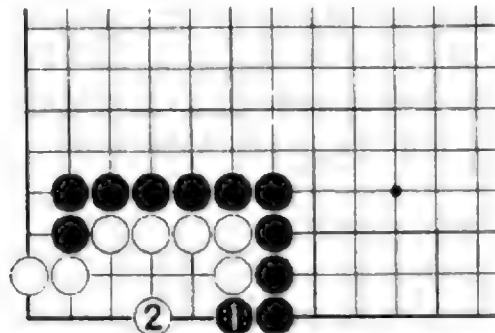


Black can live by playing 1. White has to connect at 2 and 4, whereupon Black attaches at 5 and descends at 7.

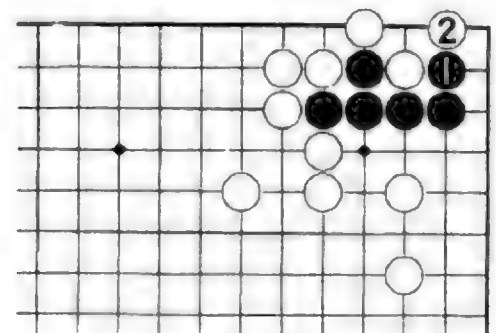
2c. No solution



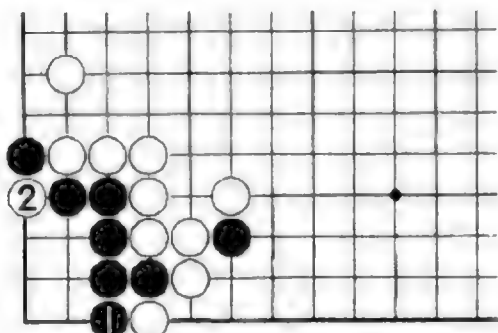
Black 1 makes what looks like a living shape, but White kills it with 2 and 4.



If Black pushes in with 1, White lives unconditionally by playing 2. Verify this for yourself.

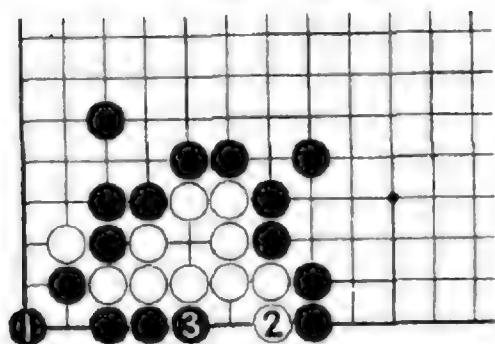


If Black gives atari with 1 White will not connect. He will hane at 2, and now Black has a ko on his hands.



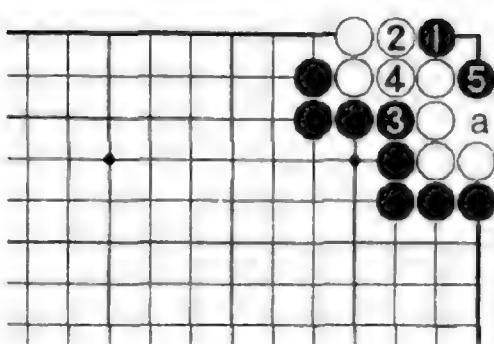
If Black blocks at 1, White makes the throw-in at 2. Two eyes are not to be had.

3a. White dies



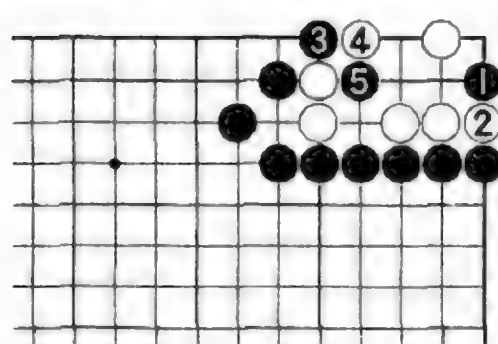
Black surprises White by playing 1 squarely in the corner. If White responds with 2, Black crawls in at 3; this gets White nowhere.

3b. Ko

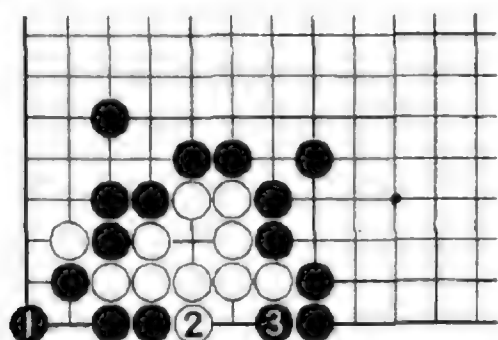


Black goes straight in at 1. White's only reply is 2, but Black 3 and 5 make a ko. White wishes he could play 6 at 'a'.

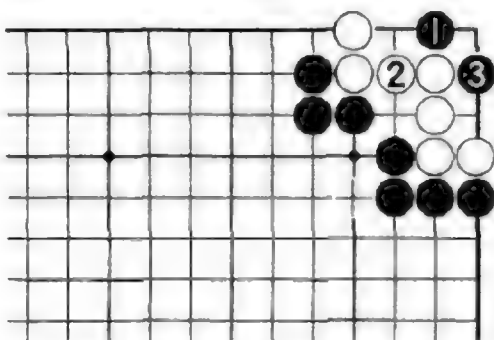
3c. No solution



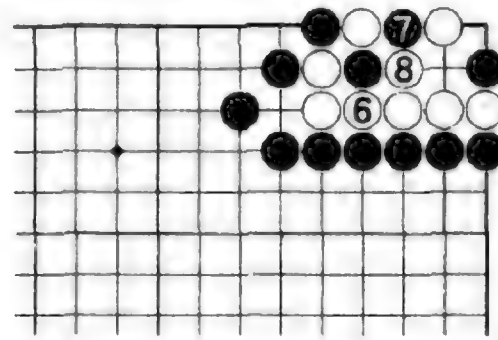
Black trades 1 for 2, then hanes at 3 and cuts at 5. If there were any way to kill White this would be it, but —



So White blocks at 2, but that fails also. If he now captures two stones, Black need only recapture.

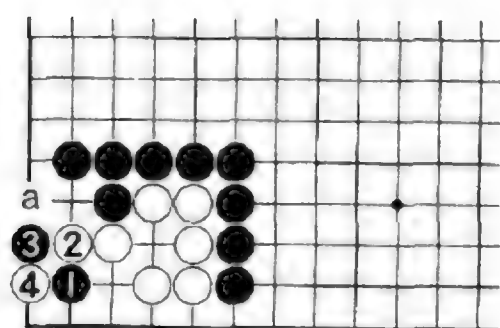


If White connects at 2, Black hanes at 3. This is a bent four in the corner — unconditionally dead.



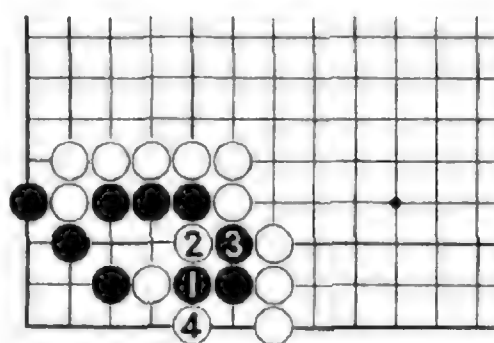
White has a liberty open and can apply the squeeze with 6 and 8. Black has succeeded only in losing three stones.

4a. Ko



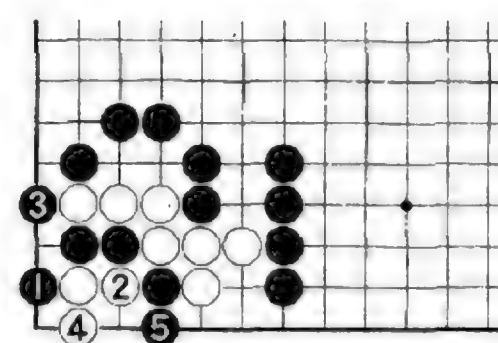
From the placement at 1 to the throw-in at 4 neither side has any choice. If White played 4 at 'a', Black 4 would kill him unconditionally.

4b. No solution

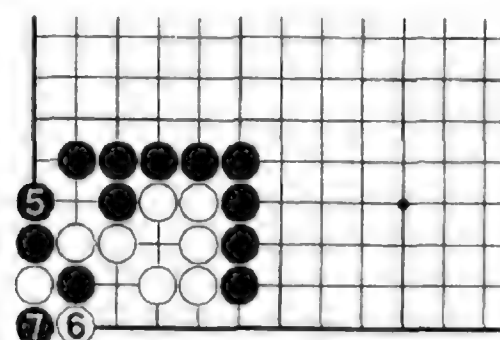


Black thrusts sideways at 1, but White wedges in with 2, then gives atari with 4.

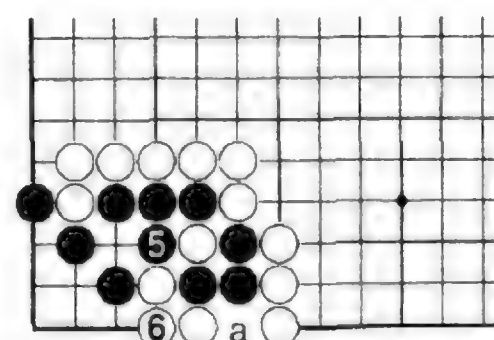
4c. White dies



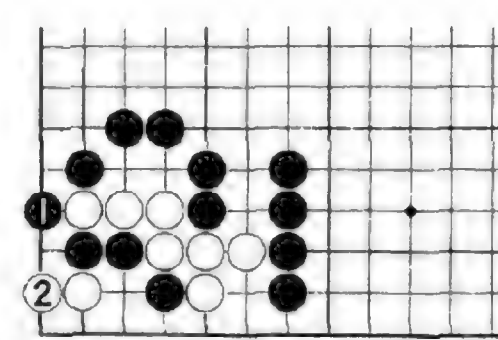
Black hanes at 1 and 3, then descends at 5 and White is dead. If White captures between 1 and 3, Black just recaptures.



Next Black draws back at 5. White 6 and Black 7 begin the ko.



Black captures with 5, but White connects at 6. Black is unable to continue at 'a'.

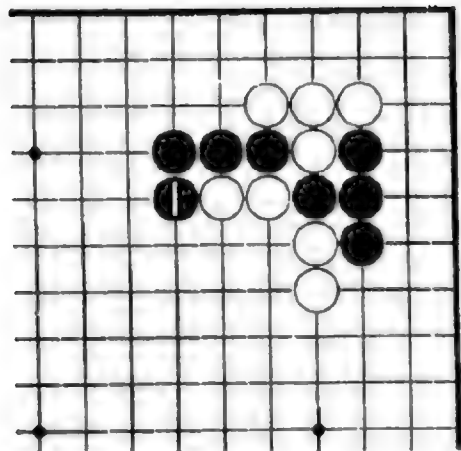


Black must not begin at 1. White seizes the point at 2 and lives.

(From a supplement to the 1979 April 'Gekkan Gogaku')

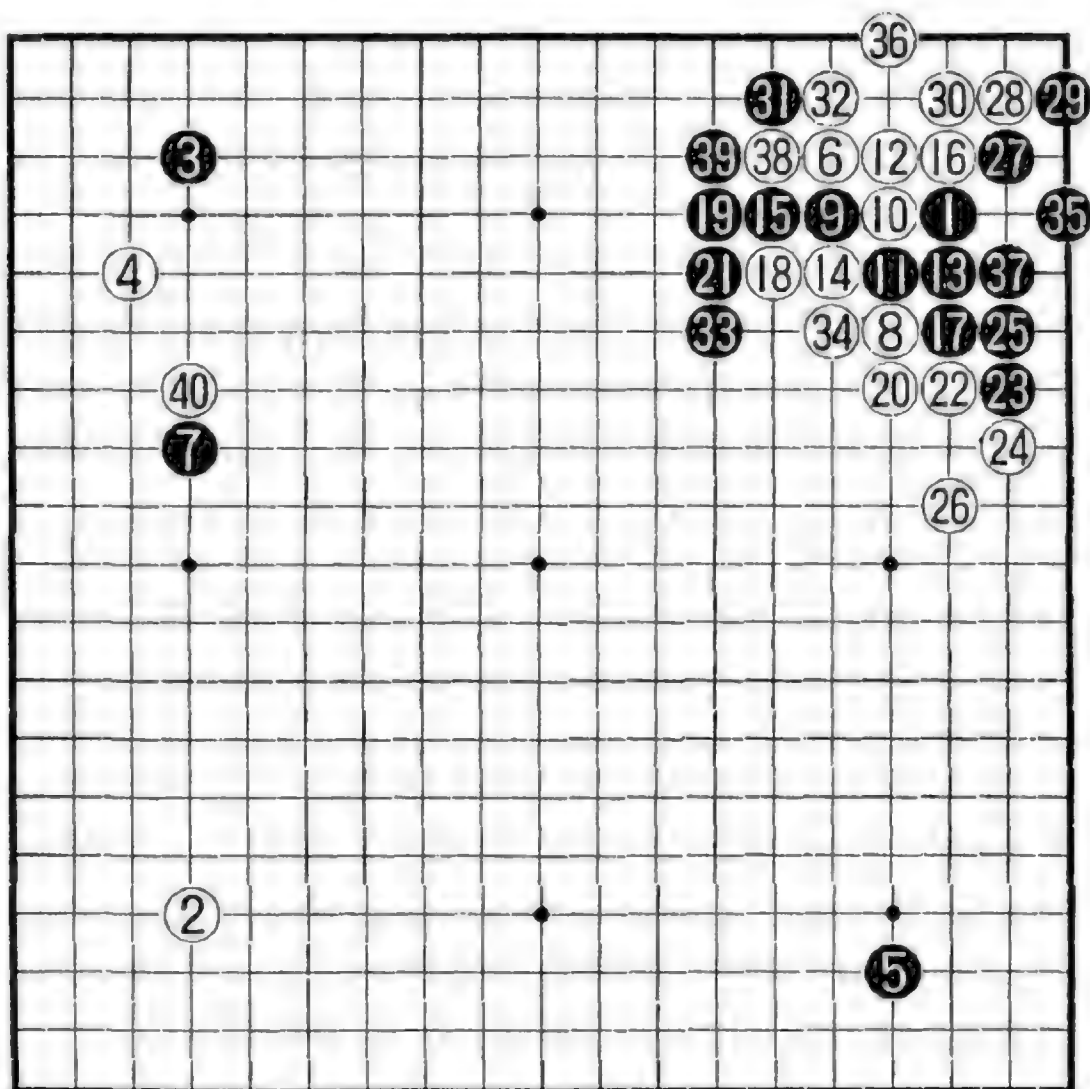
NEW JOSEKI

*Recent professional innovations in joseki
selected and reported on by
Abe Yoshiteru, 8-dan*

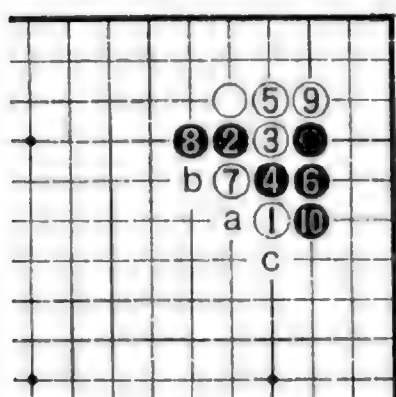


Dia. 1

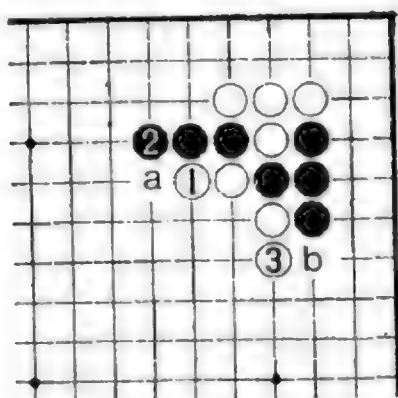
Black 1 in Dia. 1 is a new variation in the taisha joseki. As the reader probably knows, this joseki starts with the large knight's move at 1 and wedge at 3 in Dia. 2. Black 6 to 10 form the basic pattern, from which White has three continuations: to connect at 'a', to push at 'b', or to extend at 'c'. Each of these in turn branches into many more variations, forming a difficult, complex joseki.



*Game Figure (1 - 40). Oza Preliminary Rounds
Black: Kajiware, 9-dan
White: Sakakibara, 9-dan*



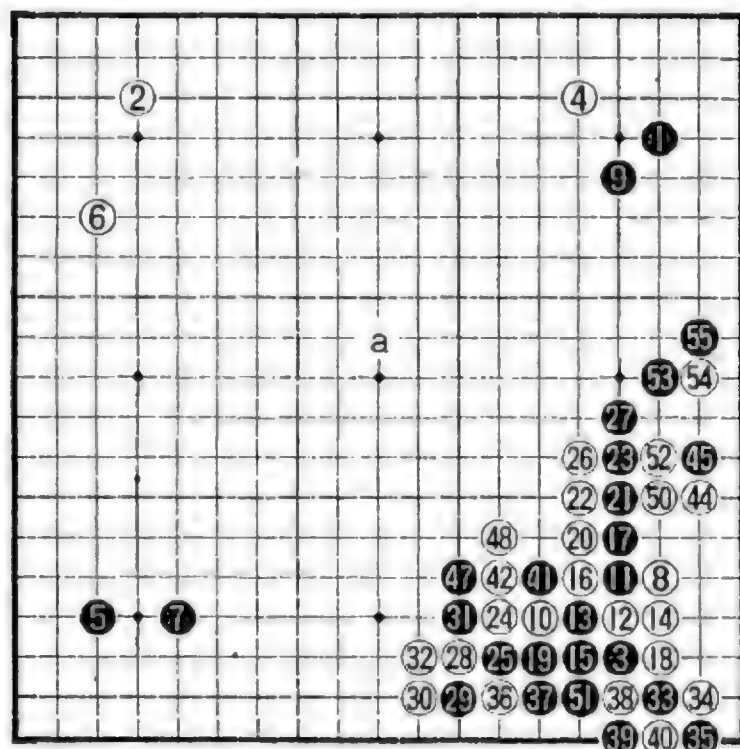
Dia. 2



Dia. 3

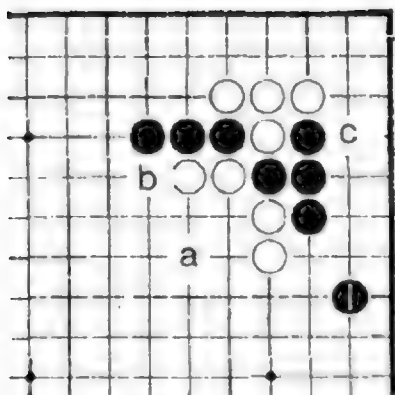
One continuation from Dia. 2 is for White to push at 1 then extend at 3 in Dia. 3, and that is where Black's new move appears. Turning tightly at 'a', Black builds toward the center. This move also takes the left side into consideration, but of course Black must be prepared to have White block at 'a'.

I have no especially noteworthy examples of this joseki from previous games, but a closely related position arose in the famous ear-reddening-move game between Shusaku and Genan Inseki, shown in Dia. 4. White pushed once more at 22 before extending at 24, but the difference is slight. (The ear-reddening move, Black 127, came later at 'a'.)



Dia. 4 ko: 43, 46, 49

To return to Dia. 3, the continuation most often played today is the knight's move at 1 in Dia. 5. Its superiority is considered an established fact. White has three main replies, 'a', 'b', and 'c', and these give rise to a host of variations.



Dia. 5

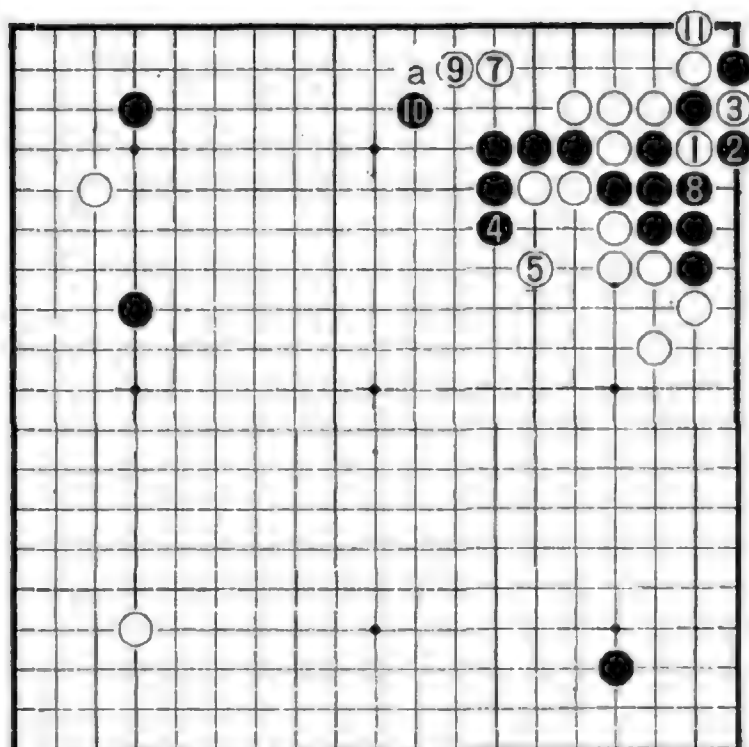
The player's comments:

Kajiware: 'The move in Dia. 1 is not anything I had read out in detail beforehand. I just felt that it was playable.'

Sakakibara: 'I didn't know how to answer it.'

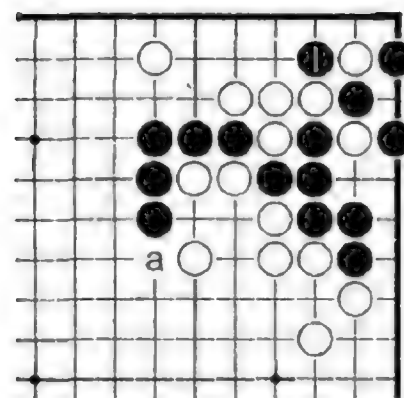
A third opinion:

Fujisawa Shuko: 'The sequence through 39 in the game figure favors Black. Taking the moves up to 29 as forced, White should have cut with 30 at 1 in Dia. 6. After 11, Black 'a' would not be sente against the corner, so this is a good result for White.'



Dia. 6

6 takes ko



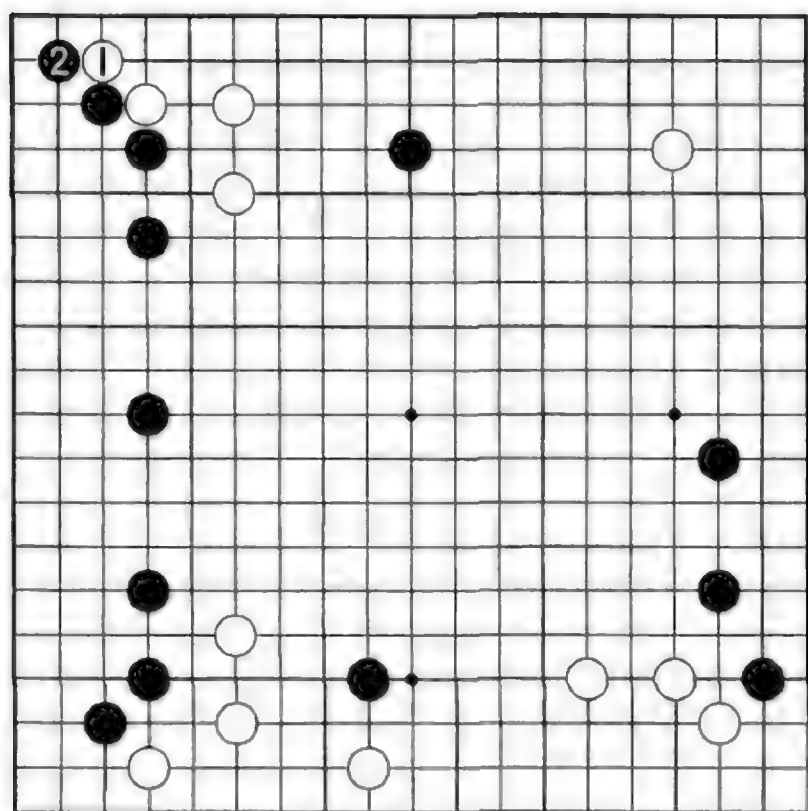
Dia. 7

Dia. 6 appears to be an unavoidable sequence, and as Fujisawa points out, it is bad for Black. If Black has enough ko threats, however, instead of ending the ko with 8

he can cut at 1 in Dia. 7. In such cases, or when pushing at 'a' in Dia. 7 has the right effect, Black's new move becomes a valid possibility. That is my conclusion. What does the reader think?

('Igo Shincho' April 1979. Translated by James Davies. 'Igo Shincho' having ceased publication, this article concludes the series.)

Correcting The Mistake Kato Honinbo



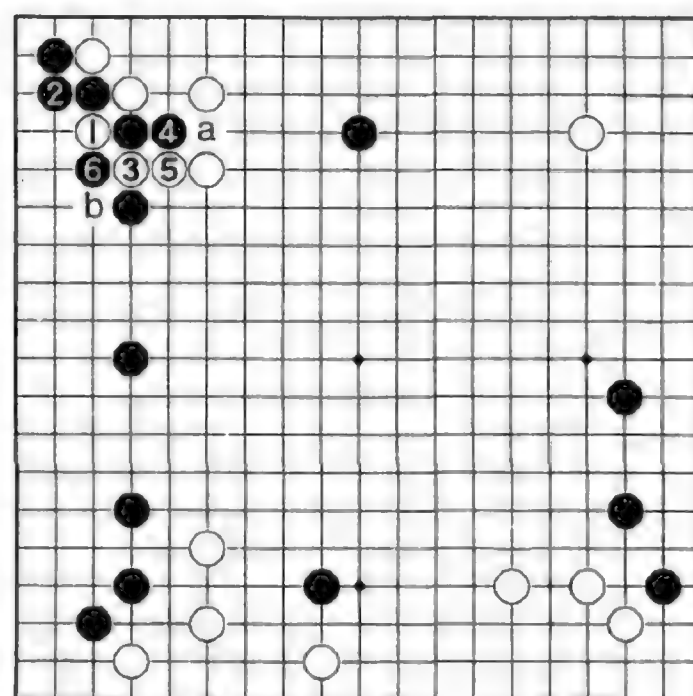
The Mistake

This happened in a game between 2-kyu players. White hane at 1. Black flashed back with

a hane of his own at 2. A very neat exchange, and very questionable.

Dia. 1 shows what came next, but let's let White tell it in his own words.

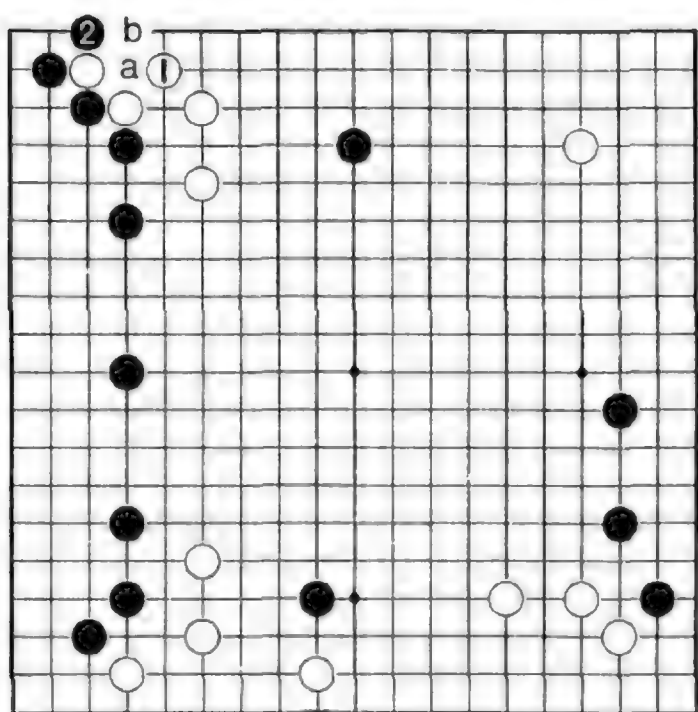
White: 'Strange — it didn't turn out so well.'



Dia. 1

After Black 6 I was stuck; I needed to play both 'a' and 'b'. I was expecting a better result.'

White was right; his moves did not turn out so well. I suggested the diagonal connection at 1 in Dia. 2.

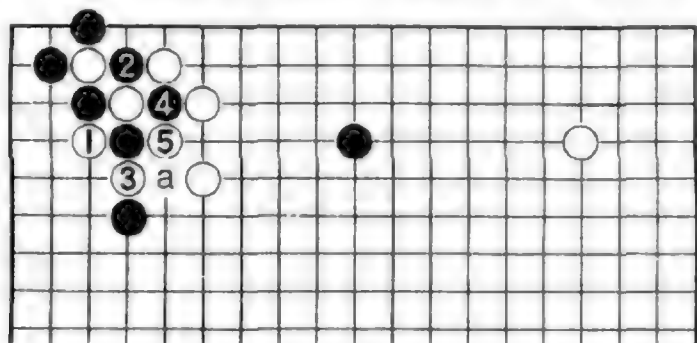


Dia. 2

White: 'I thought of that, but I was afraid Black would give atari at 2. If I connected at 'a' I'd be forced, but I didn't feel that I could fight the ko at 'b'.'

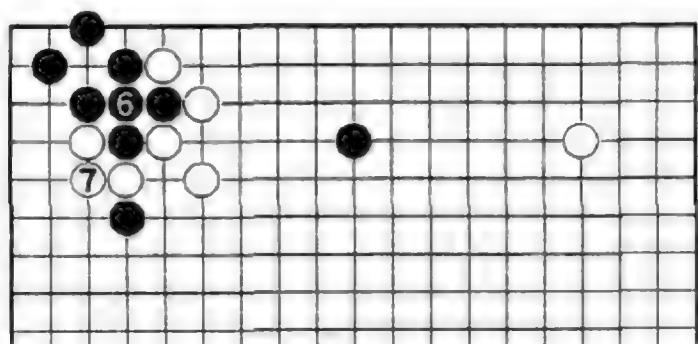
Black (smugly): 'Naturally I was going to give atari.'

Neither the connection nor the ko is a good reply to Black 2, but what about counter-cutting with White 1 in Dia. 3? If Black captures White



Dia. 3

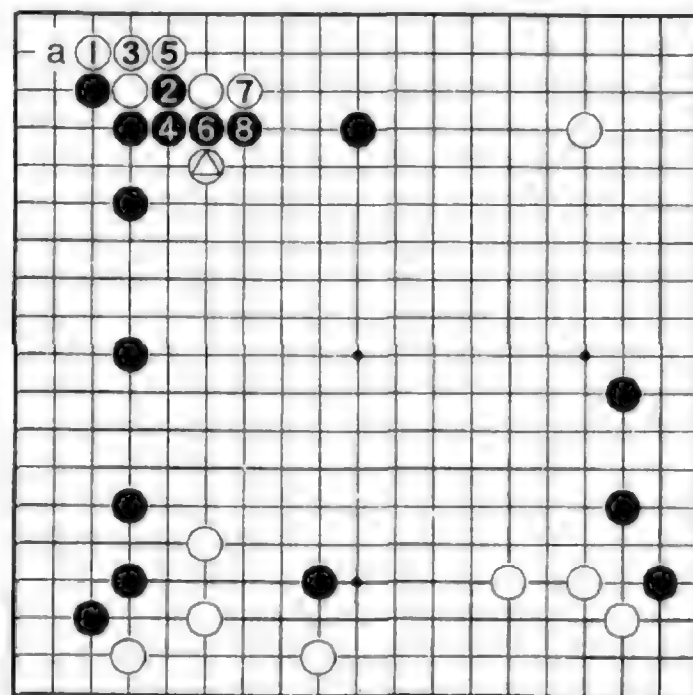
makes the counter-atari at 3. If Black captures again with 4, White gives atari again at 5. (If Black plays 4 at 5, White connects at 'a'.) The result, a rather good one for White, is shown in Dia. 4.



Dia. 4

Black and White gasped in unison. Neither of them had thought of this. What it means is that Black 2 in Dia. 2 is unplayable. Black has to connect at 1 in Dia. 3 instead.

But more relevant is Dia. 5. Black had no

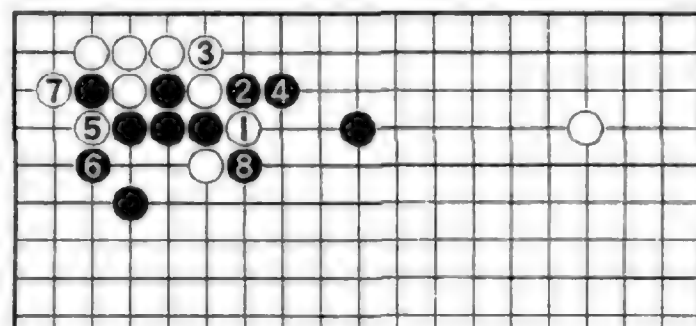


Dia. 5

business showing off with the double hane at 'a'. His best moves were the obvious atari at 2 and connection at 4. Breaking through at 8, he gets a strong, easy-to-play position.

This means that White's hane at 1 in Dia. 5 is not good. When the triangled stone is there this hane, normally a tesuji, becomes a sort of anti-tesuji, a bad mistake.

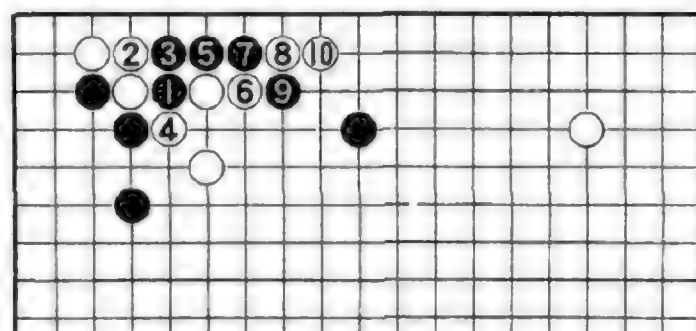
Dia. 5 is really too good for Black, so perhaps White will resist with 1 in Dia. 6, but the



Dia. 6

end result is about the same. It goes without saying that Black is superior.

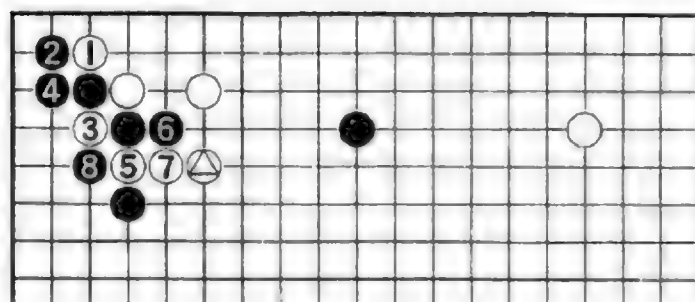
The only pitfall Black must watch out for is not to push on through at 3 in Dia. 7. White captures him with 4 to 10.



Dia. 7

Let's take one last look at the sequence actually played, shown again in Dia. 8. White 1 was a mistake because of the presence of the triangled stone. Black 2 was another mistake, and White 3 another, a whole parade of mistakes. It would be painful to prolong this discussion further.

('Gekkan Gogaku' April 1979. Translated by James Davies)



Dia. 8

Time is the Enemy (continued from page 39)

Out of time?

I have twice witnessed a loss on time. The first occurred when a player made his move either at the same time as the time-keeper read out 'ten' or a tenth of a second later.

'Out of time?' asked the player, a certain 9-dan. The embarrassed time-keeper remained silent. According to the rules, you've lost if you hear the word 'ten', so there were no two ways about it. The 9-dan accepted his defeat with a good grace.

The other came up, I think, in a game between Fujisawa Shuko and Ohira Shuzo 9-dan in an Oza preliminary round. The game was already past the large endgame stage and was extremely close. According to what I was told later, Ohira was losing by about half a point and was racking his brains to find a way to turn the tables on his opponent. Unfortunately, Ohira was in bad time trouble.

'... Seven, eight'

Still no sign of a move. Actually the time-keeper's voice didn't even seem to reach Ohira. Finally the dreaded number 'ten' was enunciated.

The players and the time-keeper all remained silent. The strange thing was that Ohira still seemed to be deep in analysis. Twenty seconds must have gone by before he suddenly gave a start.

'What? Out of time? What an absent-minded idiot!'

Ohira looked most dejected. Sure enough, he confirmed that at some stage he had stopped even hearing the time-keeper's voice. This shows how potent an enemy time can be.

('Go', June 1978)

Go World News (continued from page 26)

Kodansha (High Ranked Players) tournament in 1970 and the 3rd New Stars tournament in 1971. He also played in the 31st Honinbo league in 1975.

Other spring promotions include:

To 8-dan: Ishii Mamoru (elder brother of Ishii

Kunio 9-dan)

To 7-dan: Inagaki Koichi, Kaneshima Tadashi

To 3-dan: Komatsu Fujio

List of Current Title-Holders.

The following list of title-holders is given in the order of importance of the title.

3rd Kisei: Fujisawa Shuko (born 1925)

3rd Meijin: Otake Hideo (born 1942)

33rd Honinbo : Kato Masao (born 1947)

17th Judan: " "

4th Tengen: " "

26th Oza: Ishida Yoshio (born 1948)

3rd Gosei: Otake Hideo

(The above are the seven major open titles)

22nd Prime Minister's Cup (open to 5- to 7-dans at the Tokyo branch of the Nihon Ki-in): Nakamura Shidehito 7-dan(born 1945)

3rd Shinjin-O (king of the new stars) title (open to players up to 7-dan in rank and 35 years in age): Ishida Akira 7-dan (born 1949)

25th Women's Honinbo Ogawa Tomoko 4-dan (born 1951)

26th NHK Cup: Tono Hiroaki 9-dan (Kansai Ki-in, born 1939)

11th Haya-go Championship: Takemiya Masaki 9-dan (born 1951); 10th New Stars Tournament: Kamimura Haruo 6-dan (born 1949); 1st Kakusei Tournament: Rin Kaiho (born 1942); 1st Asia Air Lines Cup: Sakata Eio 9-dan (born 1920) (these last four are all TV haya-go tournaments)

In addition there are the following geographically restricted tournaments:

Central Japan (Nagoya)

3rd Central Japan Top Position: Iwata Tatsuaki 9-dan (born 1926)

19th Okan (crown) tournament: Hane Yasumasa 8-dan (born 1944)

Kansai Ki-in (Osaka)

22nd Kansai Ki-in Number One: Hashimoto Shoji 9-dan (born 1935)

Page from Go History

Meijin Inseki and Dosaku's Deathbed Request

A period of great prosperity for the Honinbo house was ushered in by the genius, both as player and as teacher, of the 4th Honinbo Dosaku (1645–1702). Dosaku and his disciples overwhelmed their rivals, with the poor Yasui players in particular coming in for harsh treatment, and there seemed to be no limit to the potential of the Honinbo school. However, the latter part of Dosaku's life was blighted by tragedy, with his four leading disciples all dying before they reached their prime.

Dosaku must have been in despair at the malignity of fate, but at the end of his life he was encouraged by the discovery of the young genius Kamiya Dochi (1690–1727). Dochi became his disciple at the age of nine and Dosaku soon became convinced that he had the potential to become his heir. However, Dosaku himself was struck down by a fatal illness in 1702, with the education of Dochi still far from completed. How could Dosaku resign himself to death with the fate of his house still in suspense?

In this extremity Dosaku called upon his senior disciple, Kuwahara Dosetsu (1646–1719), known to history as Meijin Inseki. Dosetsu, only one year younger than his master, had been slighted in the selection of the Honinbo heir in 1684 when he had been passed over in favour of the ill-fated Doteki (1669–90). Perhaps as consolation, Dosaku had arranged for Dosetsu to be adopted by the 3rd Inoue, Dosa Inseki, who was actually the younger brother of Dosaku, as his heir. Dosetsu had duly become the 4th Inoue in 1692.

On his deathbed Dosaku, taking full advantage of the sacred debt of gratitude owed a teacher by his pupil, requested Dosetsu to become the guardian of Dochi, whom he designated as his heir in his will. In addition, he asked Dosetsu to swear, in the presence of the other heads of the go houses and the other Honinbo disciples, not to aspire to the office of godokoro himself but to do everything he could to ensure that Dochi was appointed godokoro.

Loyalty to Honinbo Dosaku of course made Dosetsu's compliance inevitable, though this obviously involved considerable self-sacrifice. At this time Dosetsu, or Inoue Inseki, to give him his official title as head of the Inoue house, was undoubtedly the strongest player after Dosaku yet

he was being asked to renounce all personal ambition. Instead he had to content himself with being rewarded by Dosaku with a promotion to 8-dan or quasi-Meijin.

Dosetsu faithfully fulfilled his promise, moving back into the Honinbo headquarters in order to devote his full energies to the training of the youthful Honinbo. The first landmark in the career of Dochi came with a challenge match in 1705 which Dosetsu arranged between him and the top Yasui player, Yasui Senkaku. When Dochi won the first three games, the dismayed Senkaku promptly called off the series.

In 1706 Dosetsu decided to test Dochi's progress personally by playing a juban-go with him. Although Dochi, playing on black, lost the series with three wins, six losses, one jigo, Dosetsu must have been satisfied with such a performance from a sixteen-year-old. At any rate, after a further series of seven games in 1707 he decided that the time had come to let Dochi stand on his own two feet, so he revoked his guardianship and returned to his duties as head of the Inoue house.

It is at this point that complications enter the hitherto tranquil relationship between Dosetsu and Dochi, but first let's look at two outstanding games from their juban-go.

Game One. Meijin Inseki's Masterpiece

White: Inoue Inseki (Kuwahara Dosetsu)

Black: Honinbo Dochi

Juban-go, game 7; 23rd February, 1706

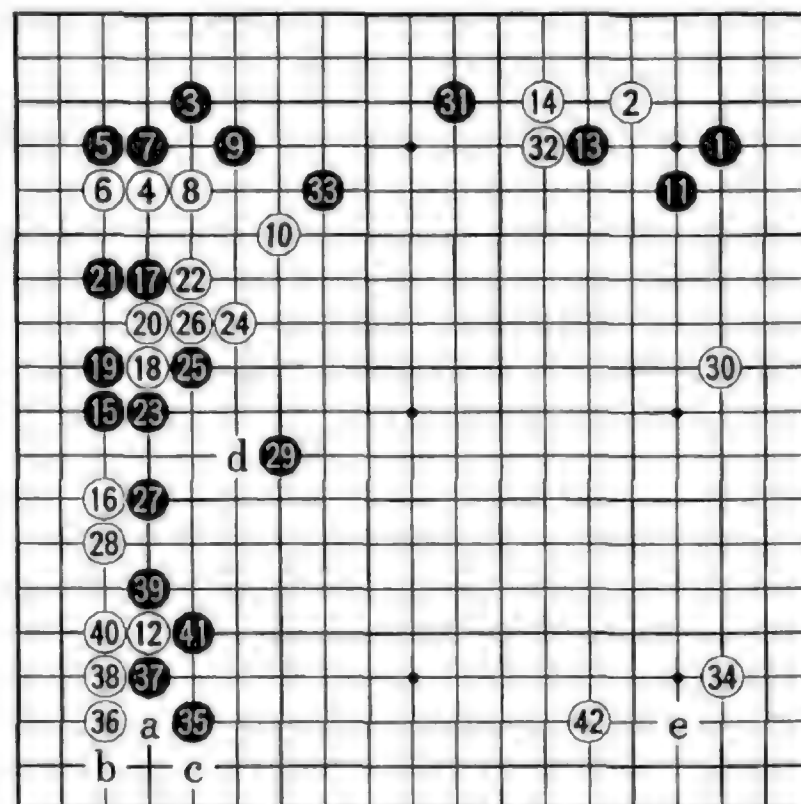


Figure 1 (1 – 42)

Figure 1 (1 – 42)

Black 15. Invading here is correct. Playing at 'a' at the bottom would just let White make an ideal extension one space above 16 after first playing White 36—Black 'b'—White 38—Black 'c'.

Black 17 is the vital point, but White 18 is a fine answer, consistent with the aggressiveness of White's whole fuseki so far.

Black 29. White 'd' would be most severe.

White 30. Also aggressive, though ignoring the empty corner goes against modern fuseki theory. However, Ohira 9-dan warns against facile criticism of the fuseki of this game. The opening has shown magnificent fighting spirit.

Black 31 must come in for censure though, as Black 'e' is obviously bigger. Perhaps Black overestimated the severity of the attack set up by his next move at 33.

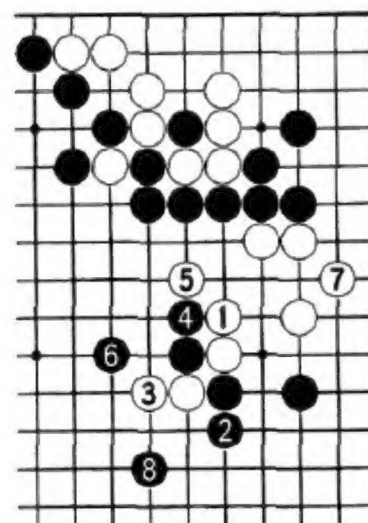
Black has his way in the bottom left with 35 to 41, but White 42 is an ideal enclosure. Dochi is moving ahead step by step while Dosetsu Inseki is advancing by leaps and bounds.

Figure 2 (43 – 80)

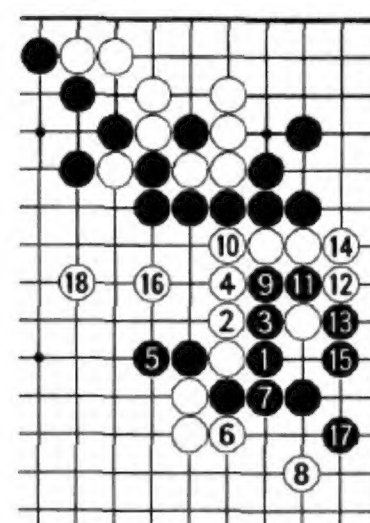
Black's invasion at 61 brings on the climax of the game. When he crosscuts with 67 and 69, White counters with the truly exquisite tesuji of 70. Dochi undoubtedly had expected the 'conventional' response of 1 in Dia. 1. There is no way that this fight could be disadvantageous for Black.

Black 71. Countering with 1 in Dia. 2 does not work well. The result to 18 is good for White.

Figure 3 (81 – 132). Black manages to get a double attack going with 105 and 107, but neither of



Dia. 1



Dia. 2

White's groups is in real danger. When White attaches at 132, Black is helpless. If he tries to escape with Black 'a', White still captures two stones with White 'b', Black 'c', White 'd', Black 'e', White 'f', Black 'g', White 'h'.

Black resigns after 132.

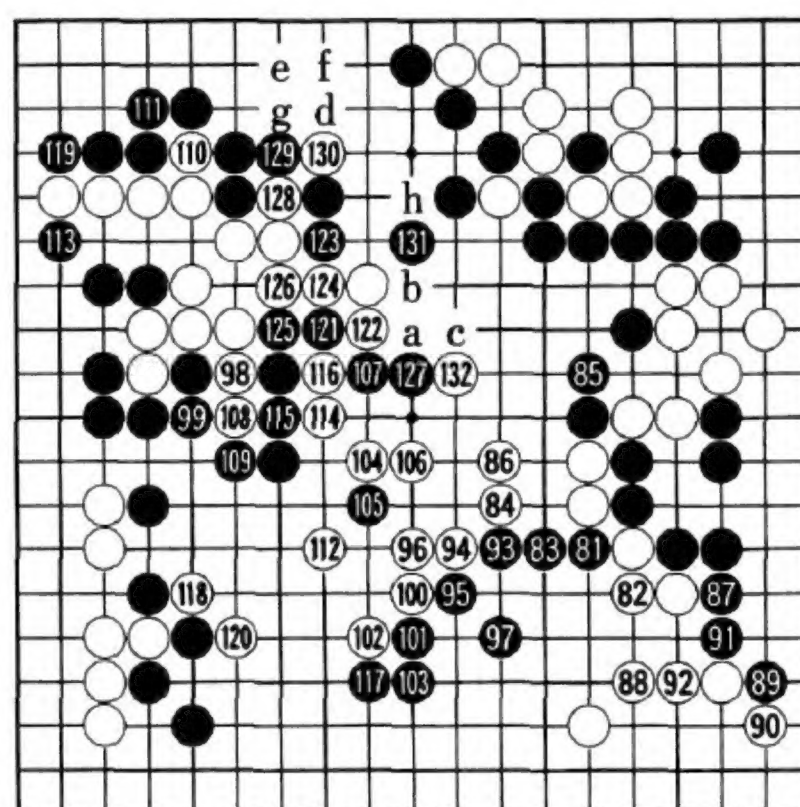


Figure 3 (81 – 132)

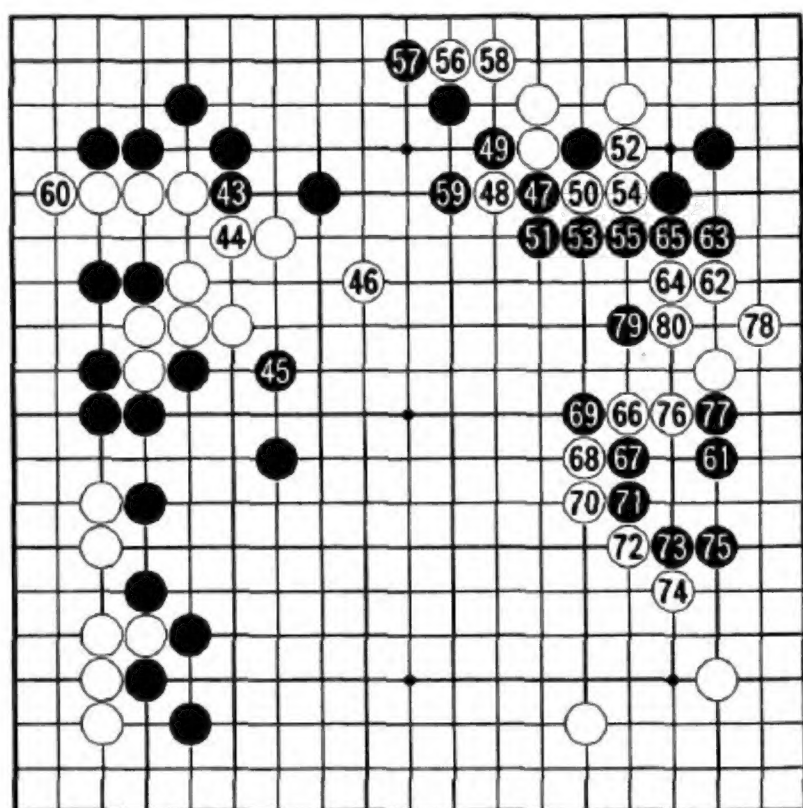


Figure 2 (43 – 80)

Game Two. Juban-go, Game Two

White: Inoue Inseki

Black: Honinbo Dochi

January, 1706

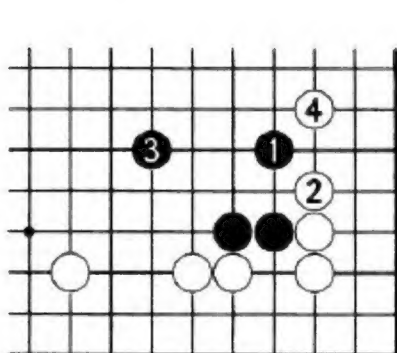
Figure 1 (1 – 47)

Black 7. The ordinary move at 'a' is preferable.

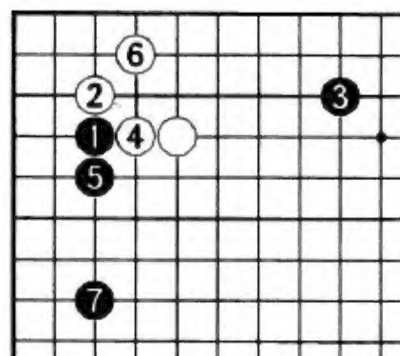
Black 11 starts some early fighting. The biggest fuseki point is 'b'.

White 14 looks aggressive but is a little slack, as attacking Black with White 15 would be more interesting. Answering at Black 37 would give White a good continuation at 'c', so Black would probably switch to 'd'.

Black 21 is the most difficult variation – more peaceful would be making shape with 1 and 3 in Dia. 1, permitting Black to switch to the top left



Dia. 1



Dia. 2

corner next. Perhaps a placid sequence like this did not appeal to the youthful Dochi, but the result to 36 in the figure, with four black stones withering on the bough, is excellent for White. Already the game is even.

White 38 is a strong move. Black also shows fighting spirit by pushing down at 41 instead of simply defending at 42.

Figure 2 (48 – 83)

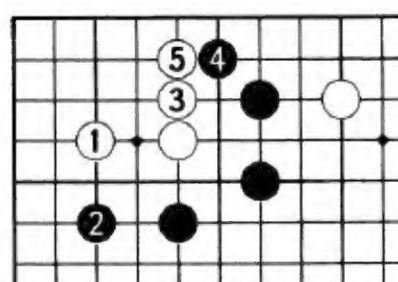
White 48 is a clever move which enables White to live in sente. If White just played 48 at 49, he would have to add a stone at 'a' after Black 48.

Black 53. The modern approach would be to play 1 and 3 in Dia. 2.

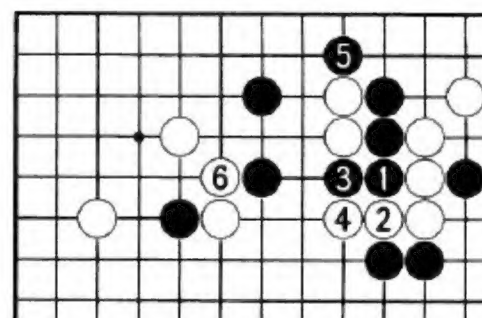
White 58 may look strange but this is the only move. White 1 in Dia. 3 would be too resourceless as Black would get nice sente moves at 2 and 4.

Black 63 is aggressive, but the simpler sequence Black 68–White 'b'–Black 'c'–White 'd'–Black 'e' would be good enough.

Black ignores White 66 and attacks at 67. White 70 is a tesuji: if Black 1 in Dia. 4, White gets an excellent result with 2 to 6.



Dia. 3



Dia. 4

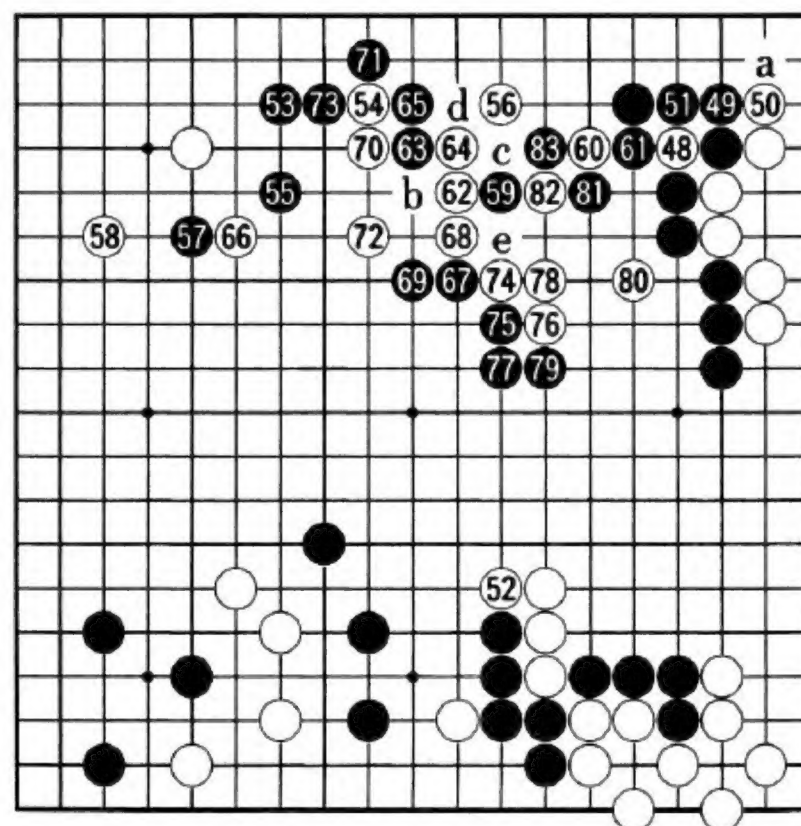


Figure 2 (48 – 83)

Figure 3 (84 – 130)

Black continues his all-out attack on the white groups while also waiting for a chance to lead out his four stones at the bottom right. The middle game fighting of both players in this game is above criticism and the result to 111 is even. Because of White's better fuseki, however, the game

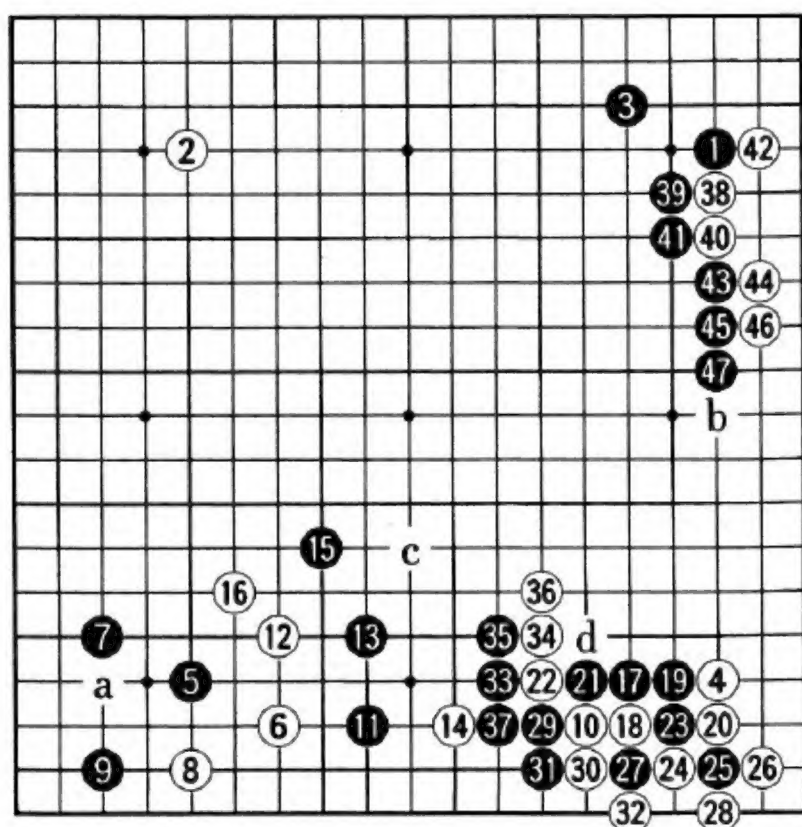


Figure 1 (1 – 47)

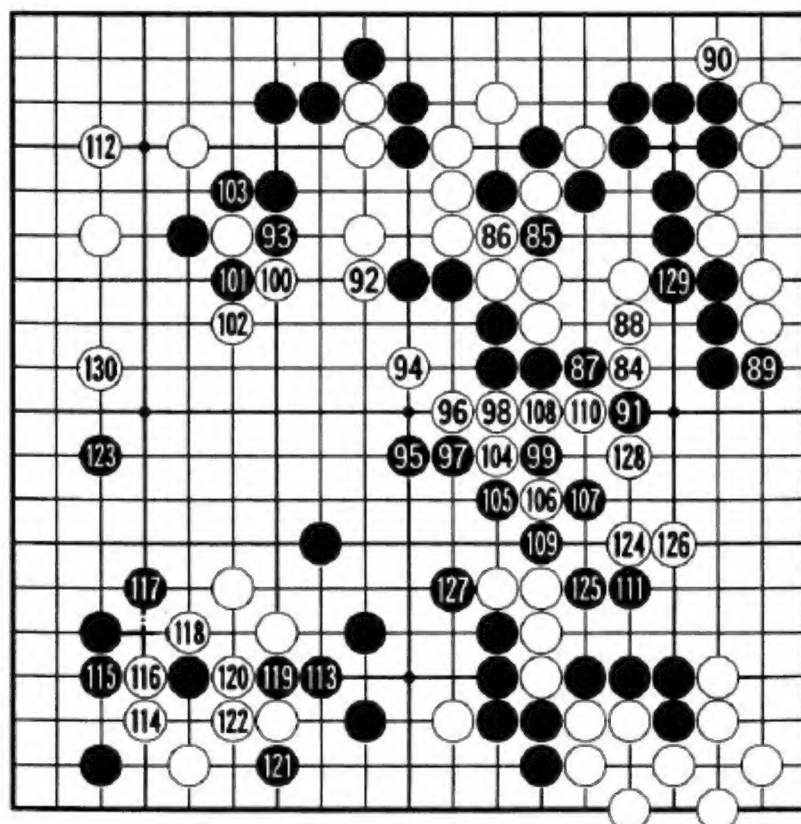


Figure 3 (84 – 130)

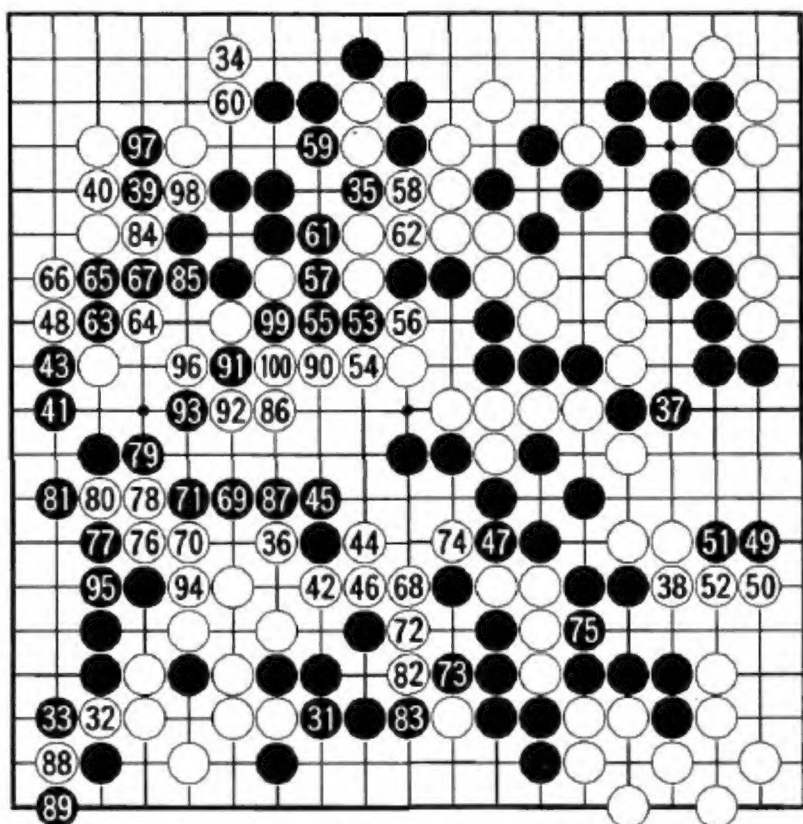


Figure 4 (131 – 200)

is extremely close when he switches to 112. Since nothing untoward happens hereafter, the game remains very tense right up to the finishing line. The aggressiveness and fighting spirit of both players produced a great fighting game which has earned a permanent niche in go history.

Moves after 265 not recorded. Result: jigo

Dosetsu Inseki becomes Meijin godokoro

The irony of the Dochi – Dosetsu story is that, Dosaku's deathbed injunction notwithstanding, both of his disciples succeeded in becoming Meijin godokoro.

In 1708, the year after this guardianship of Dochi was concluded, Dosetsu was promoted to Meijin without at the same time being appointed godokoro. This is one of only two such cases among the eight Meijin godokoro of the Edo period (the other is the 9th Honinbo Satsugen, who became Meijin three years before becoming godokoro in 1770).

Historically, Meijin and godokoro have always been bracketed together, but theoretically the two were quite separate. Meijin was the top rank of 9-dan, while godokoro was a government post with authority over all matters connected with go. One could be Meijin without being godokoro, but only a Meijin could be godokoro.

Becoming Meijin did not contravene Dosetsu's promise to Dosaku, but two years later he also became godokoro. The occasion was the issuing of a diploma to the top Okinawan player, Yara Satonoshi, who had visited Edo as a member of a diplomatic mission from the king of Okinawa and who had played a game with Dochi (he lost on

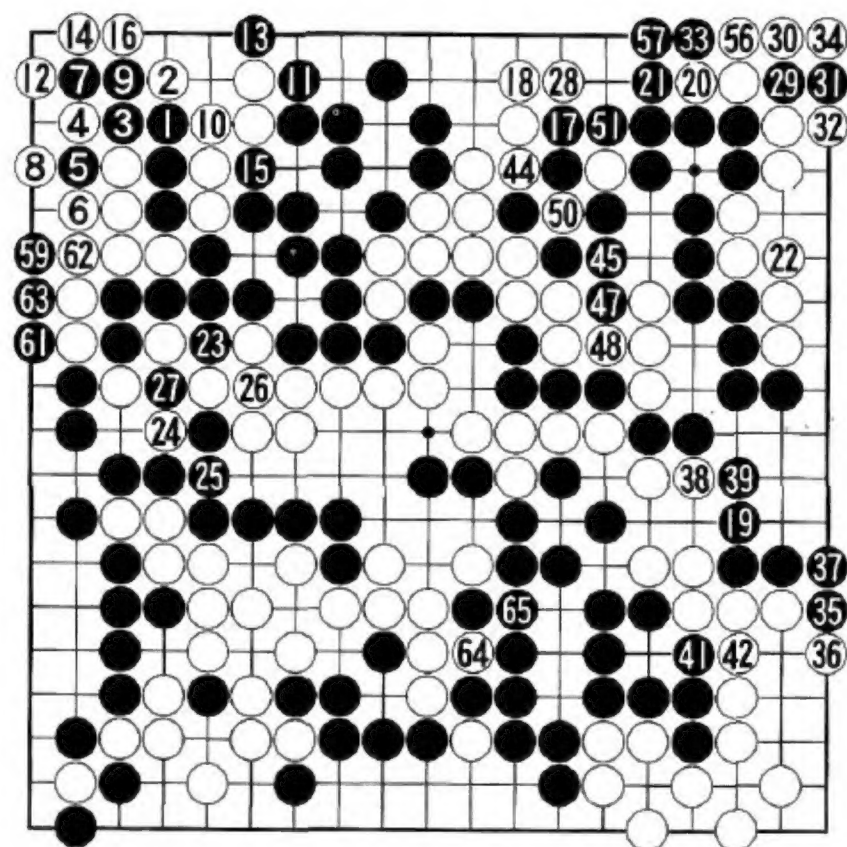


Figure 5 (201 – 265)

*ko (around 27): 40, 43, 46, 49, 52; 53: at 29
54: at 31; 55, 58: ko; 60: connects at 27*

three stones – see 'Appreciating Famous Games').

The post of godokoro had of course been vacant since Dosaku's death, but Dosetsu pointed out that the niceties of international diplomacy called for a properly official diploma issued by the godokoro. As the acknowledged senior of the go world, Dosetsu was the obvious choice and in any case Dochi, at this time still only 7-dan, was ineligible. Dosetsu thus managed to persuade Dochi and the 4th Hayashi head, Bokunyu Monnyu, to support his candidacy. In fact, the official application to the government was signed by Monnyu and Dochi – perhaps the latter saw this as a chance to repay his debt of gratitude to Dosetsu. There is supposed to have been an understanding between the two that immediately after issuing the diploma Dosetsu would retire, thus leaving the way open for the eventual appointment of Dochi to the same post.

In fact, however, Dosetsu remained godokoro until his death in 1719 at the age of 73. In the Honinbo version of go history Dosetsu has met with considerable criticism for this breach of his oath, but modern go historians have tended to be more critical of Dosaku for exacting such an unreasonable promise in the first place. After all, the post of godokoro was not the exclusive possession of the Honinbo house and as the foremost player of his time there was no reason why Dosetsu should be denied the ultimate honour of the go world.

Next issue: Dochi v. Yasui Senkaku – the most famous endgame tesuji in go history.

産佐藤庄司
と義経廿四勇士托入
と敵と欺き中むくと
と北國へ落
中へせ

訴入を
小四郎
騎はと
と有ゆ
と奇人
ひひ

四郎兵衛忠信

海傳豪傑貞之個



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